

**Local Arts Index Report
For
Chatham County, Georgia**

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Local Arts Index Quick Start Guide

This Local Arts Index (LAI) report is different for every county; this one was produced for yours. It is designed to show you as many as 71 indicators of the character and vitality of the arts in your county, derived from hundreds of data points.

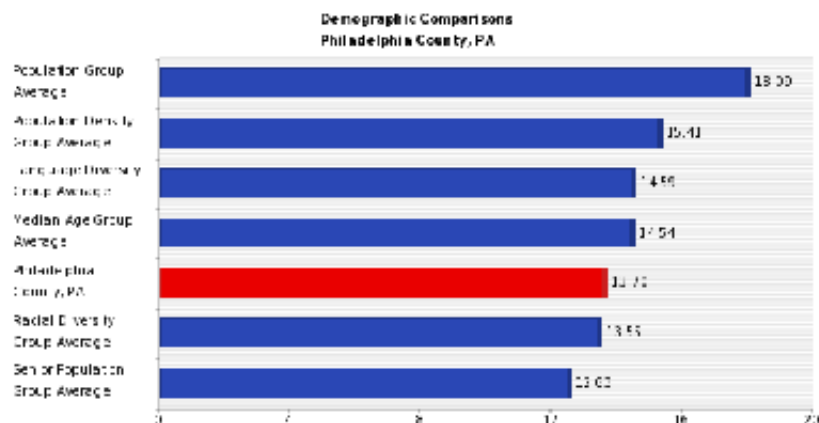
- 50 are Secondary Indicators: based on data collected by Americans for the Arts from national sources (e.g., U.S. government, Urban Institute, Dun & Bradstreet); data are gathered about all 3,143 U.S. counties.
- 21 Primary Indicators: data collected by the local partners in their community—and for their eyes only.
- A report may have indicators missing if data for any indicator was not available for that county.
- Data on indicators from primary data are reported only to communities that submitted primary data.

The Table of Contents is a good place to begin if you are interested in going right to a specific indicator but also for a general overview/orientation to the structure of the LAI report.

Early in the report is a section entitled Report on Your Community. This has demographic and socio-economic data unique to your county and is the basis for “Your County Value” comparison groups in graphs throughout this report.

The sequence of indicators follows the Community Arts Vitality Model. The indicators are organized into four logical dimensions: Arts Activities, Resources, Competitiveness, and Local Cultural Character. Each indicator is presented in an easy-to-read format:

- Name and description of the indicator are listed at the top of the first page. The description explains how and why the indicator helps understand the vitality of the arts.
- Following the description, are three graphs that compare Your County Value to other counties similar to yours (e.g., in population, income, diversity, etc.). Your County Value is compared to counties that share the same geographic, demographic and socio-economic characteristics.



Geographic Comparisons

- **County Value:** Your county's value for this indicator
- **State Average:** Average indicator value of counties in your state
- **Regional Average:** Average indicator value of counties in your multi-state region (see Appendix 4 for a map of the eight regions).
- **National Median:** Indicator value of the middle U.S. county
- **National Average:** Average indicator value of all U.S. counties with data

Demographic Comparisons

- **Senior Population Group:** Average indicator value of counties with similar population over 65
- **Racial Diversity:** Average indicator value of counties with similar share of non-white residents
- **Population Density:** Average indicator value of counties with similar population densities
- **Median Age Group:** Average indicator value of counties with similarly aged population
- **Language Diversity:** Average indicator value of counties with similar share of foreign language speakers

Socio-Economic Comparisons

- **Commuting Group:** Average indicator value of counties with similar share of workers that commute out-of-county to work
- **Housing Built:** Average indicator value of counties with a median housing age from the same decade
- **Household Income:** Average indicator value of counties with similar household income
- **Bachelors Degree:** Average indicator value of counties with similar level of college education
- **Need more information?** Be sure to review the introductory section at the beginning of the report and the methodology section at the end. Visit the new Arts Index website . . . www.ArtsIndexUSA.org . . . powerful tools to view, review, and share data and view the National Arts Index.

Introduction to the Local Arts Index

In January 2010 Americans for the Arts launched the National Arts Index (NAI), an annual measure of the health and vitality of arts and culture in the U.S. The National Arts Index has provided a compelling and evidence-based look at key issues affecting the industry, such as the growing number of artists and arts organizations, changing audience demand, the impact of technology, and personal participation as well as some surprises such as the growing demand for arts education by college-bound high school seniors and the rapid growth in culturally- and ethnically- diverse arts organizations.

The National Arts Index, now in its third year, tells a broad national story about the whole U.S. Yet, we know instinctively that, while the national picture paints a single "broad-brush" story, our American communities are extremely diverse and need their story told in a unique "small-brush" way. A more complete picture has to come from studying the arts and culture at the local level, not just as one national measure. A local arts index that tells the story of a community and places it in a larger national context has significant value and serve as a complement to the national index. When the NAI was released many communities expressed interest in "scaling-down" the index to the level of their community. This initial Local Arts Index is a response to that interest and to the growing demand for comparative information on arts at the community level.

Local arts agencies, advocates and cultural leaders regularly seek information and a context to understand the impact of arts and culture in their community, and to have a set of tools to help them 'make the case' to audiences, entrepreneurs, funders and government decision-makers. While those goals are implied in the development of the Local Arts Index (LAI), LAI has been developed with a larger community picture in mind. The LAI provides a set of measures to understand the breadth, depth and character of the cultural life of a community. It provides a framework for relating arts and culture to community priorities and aspirations. Those community priorities may range from economic development and revitalization through jobs or infrastructure, or to youth, education or health concerns. As we know, most American communities regularly struggle with all of these challenges. The LAI can serve as a tool to frame questions about the roles or arts and culture in pursuing these priorities and aspirations, as well as show where a community may stand in relation to national norms.

There are many potential applications for the Local Arts Index. One is to paint an overall picture towards an understanding of the health and character of the cultural life of a community. What is the nature of our cultural assets? How much arts and culture activity is there in our community? What are the resources that support them? And the index can be a point of reference for understanding how one community stands in relation to like communities. The Index scores are not a judgment, only a set of facts that can be used in each community as it pursues its own local priorities.

This first LAI report has been in preparation since early 2010, when Americans for the Arts' research team and its consultants started to sketch out a methodology for measuring the vitality of arts and culture in American communities. Concurrently we built up an interest group of partners in more than 100 local arts agencies around the U.S., who fulfilled two important roles: as ground-level advisors to the LAI project, and by gathering data in their communities on aspects of arts and culture that weren't captured by large, national data sets. A more comprehensive description of the LAI methodology, the development process, and the roles of the partners can be found later in this report.

Some important points from that methodology are presented here to make it easier for the reader:

- We use the county as our unit of analysis. The 2010 Census lists 3,143 counties or equivalents in the 50 states plus the District of Columbia.
- To measure a wide range of local arts and culture activity, we gathered about 300 micro-level, specific measures, from which we produced 71 useful county-level indicators of arts and culture.
- We set each of the 71 indicators in a conceptual framework, the Community Arts Vitality Model.
- Of the 71 indicators, 50 of them are derived from national data sources (*secondary* data).
- The remaining 21 are data gathered by our local partners specifically for LAI (*primary* data).
- The secondary data sources provide information for varying numbers of counties.
- Typically, there is ample data available to describe urban counties, less for rural counties.

A few of the secondary indicators cover multiple years ranging from 2003 to 2009. Most indicators were one-year readings for years 2009 forward. In addition to arts and culture indicators, we gathered data on geographic, demographic, and socioeconomic characteristics of each county.

The Kresge Foundation has been in the forefront of this effort in providing support for the pilot of the Local Arts Index. With their support and generosity, we have been able to gather an initial group of partners and arrive at this point of providing a preliminary report that looks at your own community. Additional support has been provided by: the Paul G. Allen Family Foundation, the Morris and Gwendolyn Cafritz Foundation and the Rhode Island Community Foundation. We are grateful to these funders for seeing the potential of the Local Arts Index as a catalyst to building stronger, healthier communities that are rich in the arts.

A comment on the use of county as the community level for the LAI: We understand how helpful it can be for local arts managers to have data that help them understand neighborhoods and municipalities within counties, but obtaining data on multiple indicators at that level faces practical limits. By contrast, there is a lot of data available at the county level from national sources, both public and private. Using zip code-level data where we could made it possible for us to group some individual behaviors - membership in organizations, for example - at the county level. It is also relatively easy to roll county measures up into regions and states. Every community defines its boundaries differently, and they rarely coincide exactly with a jurisdictional boundary such as a county line. For that reason, we also believe that arts advocates and readers of this report will be able to see how to apply the findings of this report at whatever level they operate, be it a neighborhood festival, or a multi-municipal arts endeavor.

Building the Local Arts Index

Building the Local Arts Index has included several important steps that we have carried out from 2009 until 2012. To help readers get the best understanding and use of the report, we explain some of those critical steps. They include developing a framework for the data (The Community Arts Vitality Model), and gathering and organizing a data set with dozens of indicators of arts and culture in more than 3,100 American counties, as well as other critical measures of their economic and social characteristics, and preparing a report format that is useful to local readers.

The Community Arts Vitality Model

The Local Arts Index measures the vitality of arts and culture at the local level. As in the National Arts

Index, we see vitality as *the inherent ability of the arts to sustain themselves and to thrive in the future*. In this Index, vitality is built around four dimensions, three relating to the volume of arts and culture activity (how much or how many) and one relating to cultural character (what type or types).

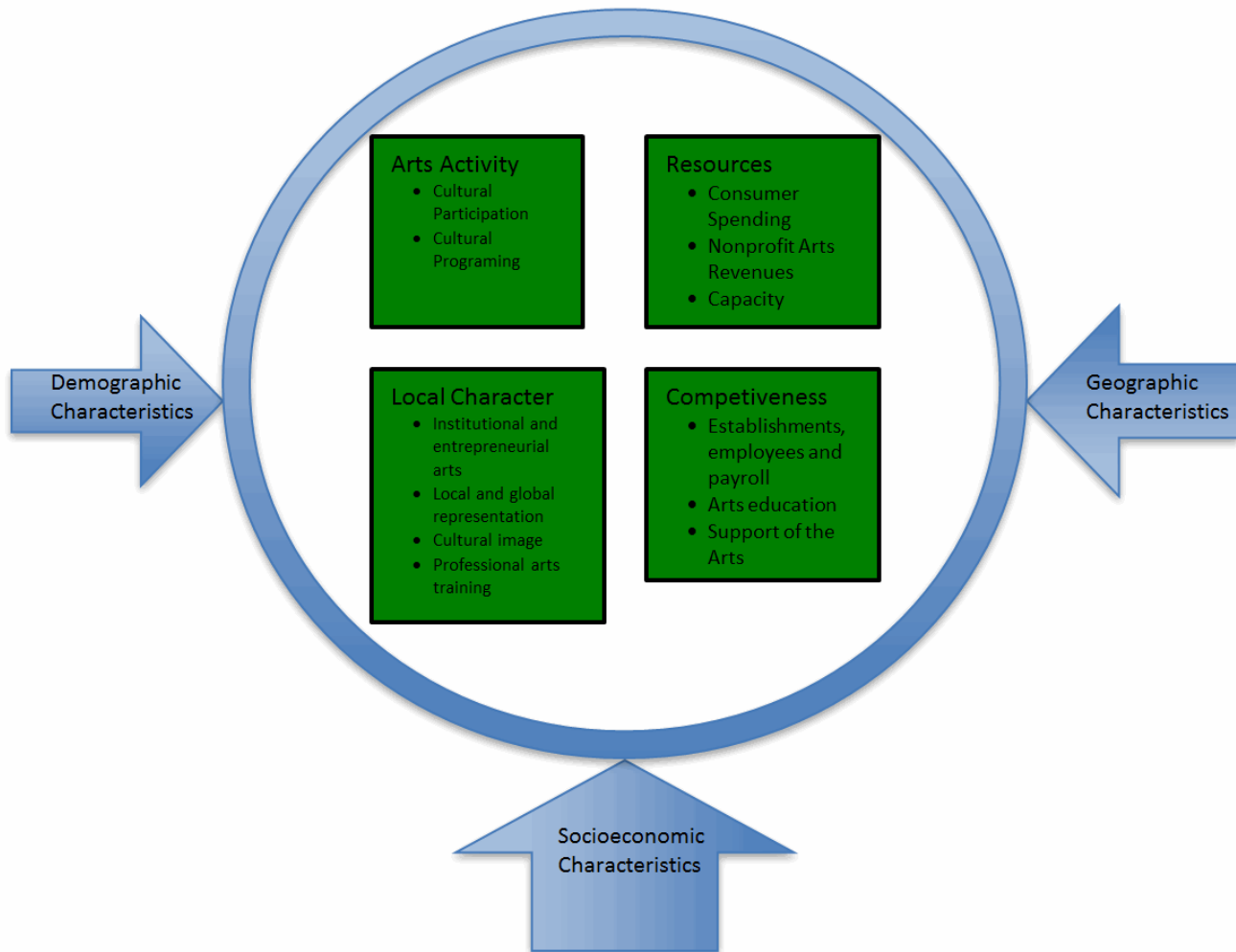
A key element of the LAI is the importance of setting or context: communities vary in geographic, demographic, and socioeconomic ways that are largely outside of the arts realm; thus, we place each county's measures on this model in the context of other American counties to help readers understand which communities around the U.S. are similar to their own. This is especially important because of the wide, but uneven distribution of arts economic activity in counties, especially between more and less densely populated places (urban or rural).

This model was built in a way similar to the Arts and Culture Balanced Scorecard (ACBS) utilized for the National Arts Index. The ACBS was a systems model of arts activity nationally. Here it is scaled to the local level as appropriate, and is entitled the Community Arts Vitality Model or CAVM, made up of four dimensions which are used to structure this report:

- Arts Activity
- Resources
- Competitiveness
- Local Cultural Character

The building blocks of these dimensions are the 71 indicators. Each dimension groups like indicators, typically a dozen or more. We also identified "factors," groups of a few indicators relating to a shared issue within one of the four dimensions. For example, several indicators relating to money flowing into the arts make up a factor of "financial flows" in the Resource dimension. Together these four dimensions paint a holistic picture of a community (county), set in the context of that county's geographic, demographic, and socioeconomic realities.

The figure below shows the Community Arts Vitality Model, positioning the four key dimensions in the broader community context.



Local Arts Index Data

The Local Arts Index is composed of 71 indicators of arts and culture activity drawing from a variety of secondary sources as well as from primary source data - data collected by a group of nearly 80 partner agencies in as many communities. The primary data are not readily available in accessible databases. It was only available through the significant efforts of the local partners committed to better understanding the vitality of arts and culture in their communities.

For inclusion in the Index, all indicators - both primary and secondary - meet the following criteria:

- The indicator has at its core a meaningful measurement of arts and culture activity.
- The data were available at the county level.
- The data are measured at a ratio level (not just on rankings or ratings).
- We expect the data, both primary and secondary, to be available for the Index in future years.
- The reliability and validity of the data are presented to let readers make informed judgments
- The data are affordable within project budget constraints.

Each indicator's source is included in its description. They include federal government, national associations, research and study organizations, and from the hard work of local LAI partners.

County per capita measures and averages

Many of the 71 indicators are presented utilizing a *per capita* measure and some utilize a location quotient. Some are the percentage of a whole - what share are they? Some of them are a share of a larger population - what share do they represent? They may represent a level of expenditure, of funding, of arts activity. In all cases, they are normalized in some way that makes them comparable in counties across the U.S. This means that they provide a means of establishing comparisons or rankings. Below are explanations of each of these tools.

Per capita scores for certain indicators are the most common, based on how much or how many of the arts measure is available for every county resident, or every 10,000 or 100,000 residents (depending on scale). The specific level is described in the indicator title. Per capita measures is a way to "level the playing field" between communities of varying size. It is not unlikely that a community with fewer residents may have a higher per capita score than major metropolitan areas on some areas of arts activity, because each arts program or asset is shared among fewer people. Each per capita score is compared to groups of communities similar in size and in other characteristics as explained in the "Report on Your Community" section of this report. Of course county borders are not rigid barriers to the flow of art, artists, or audiences, so what is measured at the county level affects and is affected by what goes on in neighboring counties. So measures of particular county activity ought to be read with an understanding of a whole region's characteristics.

Because we focus on the county level of analysis, the "national average" of a given arts measure in this report is based on every county's individual measure, and not a national average calculated as the sum of that arts measure nationally divided by the U.S. population. In this report, the national average for an indicator is found by determining the average of the individual county measures, and similarly for the median.

Report on Your Community

To get a full picture of the vitality of a community's arts and culture, its location, economic, and social characteristics must be established as the context for cultural activity. Each county's report, therefore, starts with a top-level set of statistics and facts that are not mainly related to the arts, but that do provide that context. These context items are listed in the table below. As the table shows, what we call "context" includes: what state and region the county is in, its population and population density, its demographic nature (median age, ethnic and language diversity) and its socioeconomic character (community housing age, income education, and commuting behavior).

These context variables were not chosen at random but because variation in them is typically associated with differences in the arts at the community level. We chose them because of their accessibility, and to help us explore their effect on the vitality of the arts. They provide a context that facilitates comparison between any given county, and one or more others that share similarities in these geographic, demographic, and socioeconomic characteristics.

Along with each county measure, we provide additional information showing the range where a county stands nationally on a "least to most" scale for each measure. The scales have six to ten ranges or steps from minimum to maximum. We group the counties on population, population density, population age

and percent senior, education, income, diversity, and commuting. The method for dividing them into ranges is described in the Methodology section.

Measure	Specifics and Source	Ranges	Interpretation
Population	2010 Population (Decennial Census)	Less than 50,000; 50,000-100,000; 100,000-250,000; 250,000-500,000; 500,000-1 million; 1 million-2 million; Over 2 million	Counties with a comparable number of people
Population Density	2010 Population density American Community Survey 2010	Decile grouping (10% of counties in rank order)	Counties as crowded as yours
Housing Built Year	Median age of housing (2005-09 ACS Five Year Estimates)	Decades (Pre-war, 1940s, 1950s. ..., 1990s)	Counties with houses built in the same decade as yours
Median Age	Median age of population (05-09 ACS)	Decile groups (approximately 10% of counties in rank order)	Counties where the median age is close to yours
Senior Percent	Percent over 65 (05-09 ACS)	Decile groups (approximately 10% of counties in rank order)	Counties with a similar population share of seniors
Percent with Bachelors	Percent with bachelor's degrees (05-09 ACS)	Decile groups (approximately 10% of counties in rank order)	Counties with a similar population share with bachelor's degrees
Racial Diversity	Percent not white (05-09 ACS)	Decile groups (approximately 10% of counties in rank order)	Counties with a similar population share of people who are not white
Language Diversity	Percent not speaking English at home (05-09 ACS)	Decile groups (approximately 10% of counties in rank order)	Counties with a similar population share of people who don't speak English at home
Median Household Income	Median household income (05-09 ACS)	Decile groups (approximately 10% of counties in rank order)	Counties with median household income similar to yours
Commuting Percent	Percent out-commuting (05-09 ACS)	Decile groups (approximately 10% of counties in rank order)	Counties where a similar share of the population commutes to another county for work

Here is the information for your county. To interpret the right hand column of the table: A county in the first decile group is among those with the lowest measure on that county characteristic, and a county in the tenth decile group is among those with the highest. For example, crowded cities are in the tenth decile group when it comes to population density.

Geographic Context			
County:	Chatham County		
State:	GA		
Region:	Southeast		
Demographic Context			
2010 Population:	265,128	Population Group	D: 250,000 - 500,000
Population Density:	621.70	Population density decile group	Tenth
Median Age:	34.2	Median Age decile group	Second
Senior Percent:	2.6%	Senior Percent decile group	First
Language diversity percent:	6.2%	Language diversity decile group	Seventh
Racial diversity percent:	44.8%	Racial diversity decile group	Seventh
Socioeconomic Context			
Percent with Bachelor's Degree:	19.0%	Percent with Bachelor's Decile Group	Ninth
Median household income:	\$44,464	Median household income decile group	Seventh
Median year when housing built:	1976	Median housing built decade	1970s
Percent commuting:	25.5%	Percent commuting decile group	Fourth

Arts Activity

There are two factors within the Arts Activity dimension - Cultural Participation and Cultural Programming. These two factors serve to group indicators with similar characteristics, a logical cluster in one group of attendance and in the other an inventory of 'how much.'

Cultural Participation

The following seven indicators estimates the number of people in its survey base who attended one or more cultural activities such as visiting a museum, a country music concert, ballet performance, etc., in the prior 12 months. They are based on the data from Scarborough Research. These data represent the percentage of the population that participates in the particular activity.

Scarborough Research, a partnership of The Nielsen Company and Arbitron, gathers consumer behavior information via telephone, direct mail, and other survey methods from over 210,000 adults (those 18 years old and above) in 77 market areas comprising 1,643 counties. We used county-level data from

Scarborough measuring consumer participation in 15 kinds of arts-related activities over a 14-month span in 2009 and 2010, including attendance at arts and culture events and venues, and on-line purchases of music. "Consumer participation" is represented by the percentage of the local population that engages in a particular kind of activity, usually within the prior 12 months. We put each of these 15 indicators into one of six groups:

- Population percent attending popular entertainment (sum of percentages attending R & B/Rap/Hip-Hop, Rock, Country, Comedy, Stage Show)
- Population percent attending live performing arts (sum of percentages attending Dance, Live Theatre, Symphony, Opera)
- Population percent attending art museum
- Population percent attending movie
- Population percent attending zoo
- Population percent attending purchasing music online (sum of percentages purchasing CD or download)

We used Scarborough data for the 455 counties with 70 or more respondents, a minimum number suggested to us by Scarborough for this project. Scarborough data indicates how much they participate. This sample size represents about 68 percent of the U.S. population.

It is important to understand that the Scarborough data provide insight into how adults participated in arts and culture – but it does not reveal where people participated. It is natural to think that people will participate in culture first and most in their own community, but many people travel for cultural experience, too. Thus, there are counties that don't have a zoo, but do have residents who will go to a zoo in a neighboring county or even farther away.

Cultural Programming

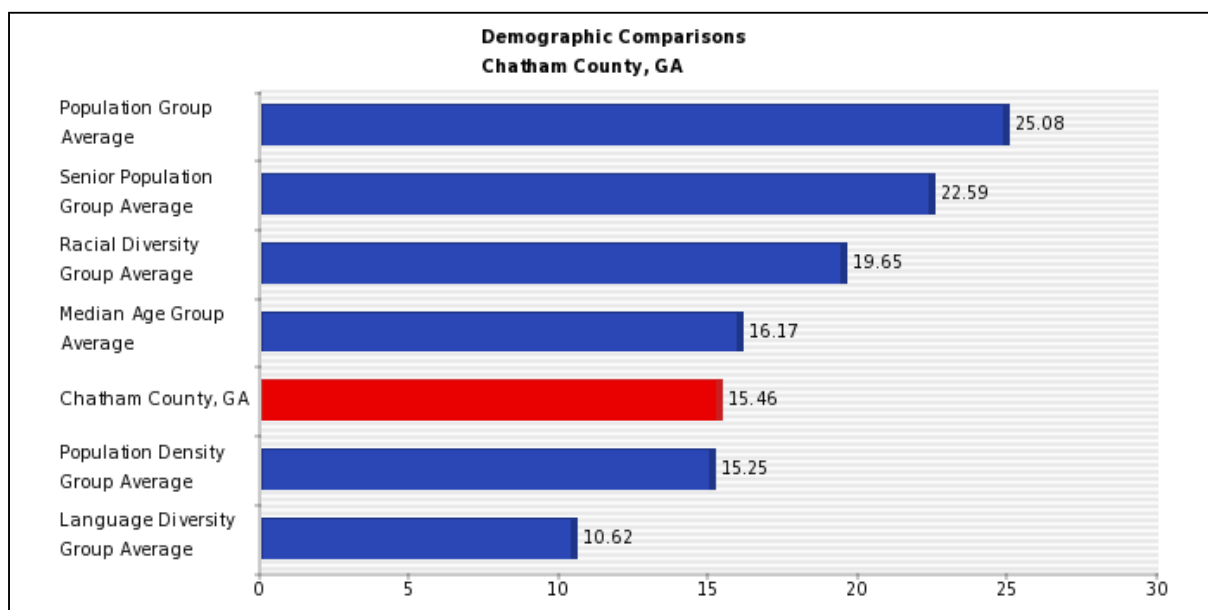
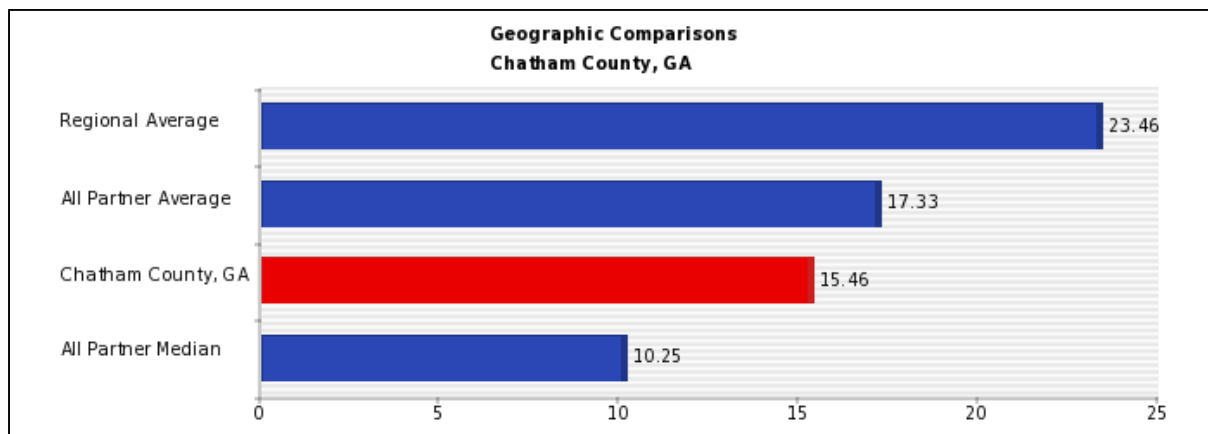
8: Literary events per 100,000 population

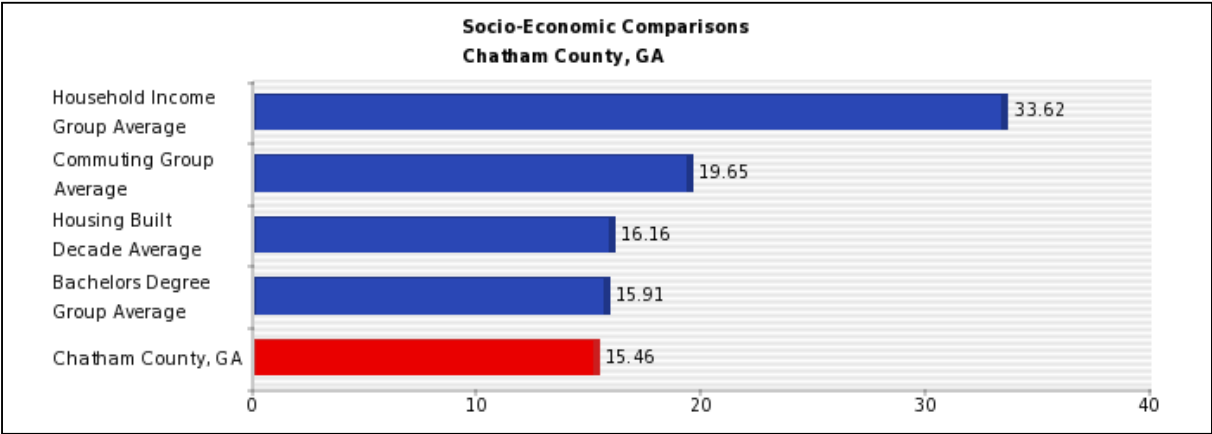
The creative voice of local writers is clearly part of a community's arts and culture character. This indicator is based on primary data obtained by the LAI local partners. It is mainly an inventory the partners compiled of literary activity that is generally presented to the public. It does not include activities such as reading/book clubs or other informal/private activities that are virtually impossible to inventory and catalogue systematically. The measures and methods utilized to gather the data focused on readily identifiable programming, activity and support mechanisms.

Examples of literary activities that were included are poetry readings or poetry slams, writers groups, readings by authors in bookstores or lectures, presentations at local libraries and other venues. Other literary activities included are fairs, celebrations of writing or specific authors, poetry festivals, or other literary events and celebrations.

In all, 74 partners submitted data for this indicator. Included were the total number of literary events,

author readings, poetry readings, poetry slams, and other literary events. This indicator measures the numbers of all literary opportunities per 100,000 population. In early 2011, LAI partners reported a total of 3,669 literary events and opportunities, an average of 50 literary opportunities per partner. Also, partners reported 515 literary publications, an average of 7 per partner community. As is the case for the other primary data indicators, comparisons to other areas should be made cautiously to account for variations in how the partners collected the data.



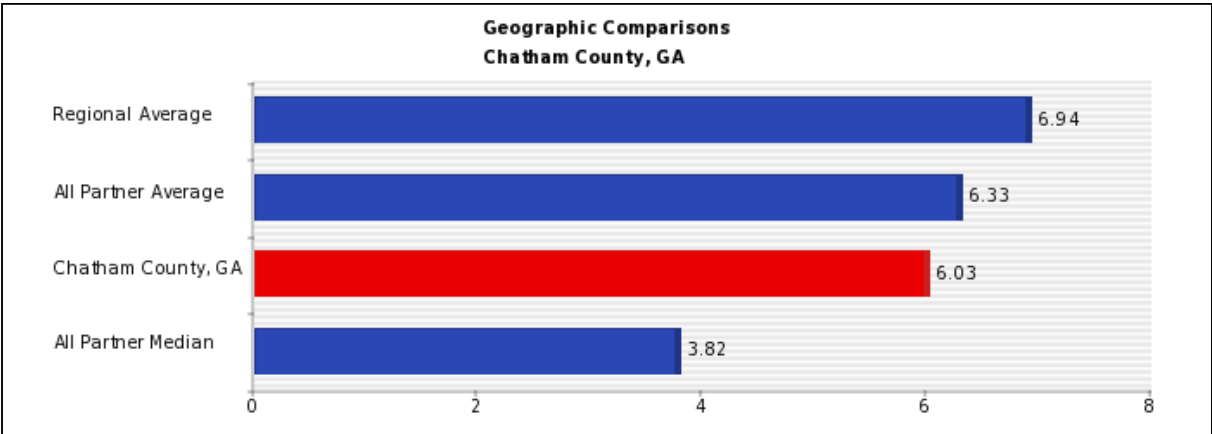


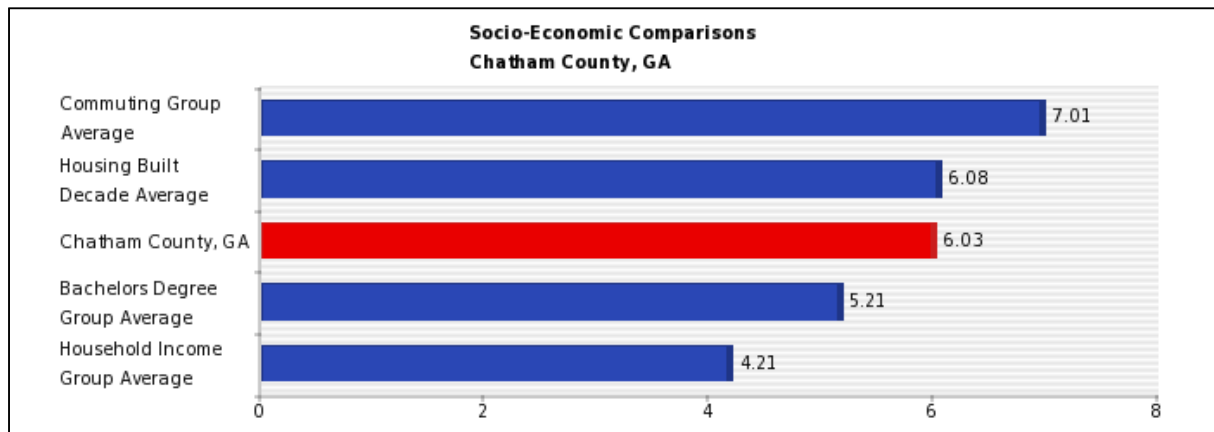
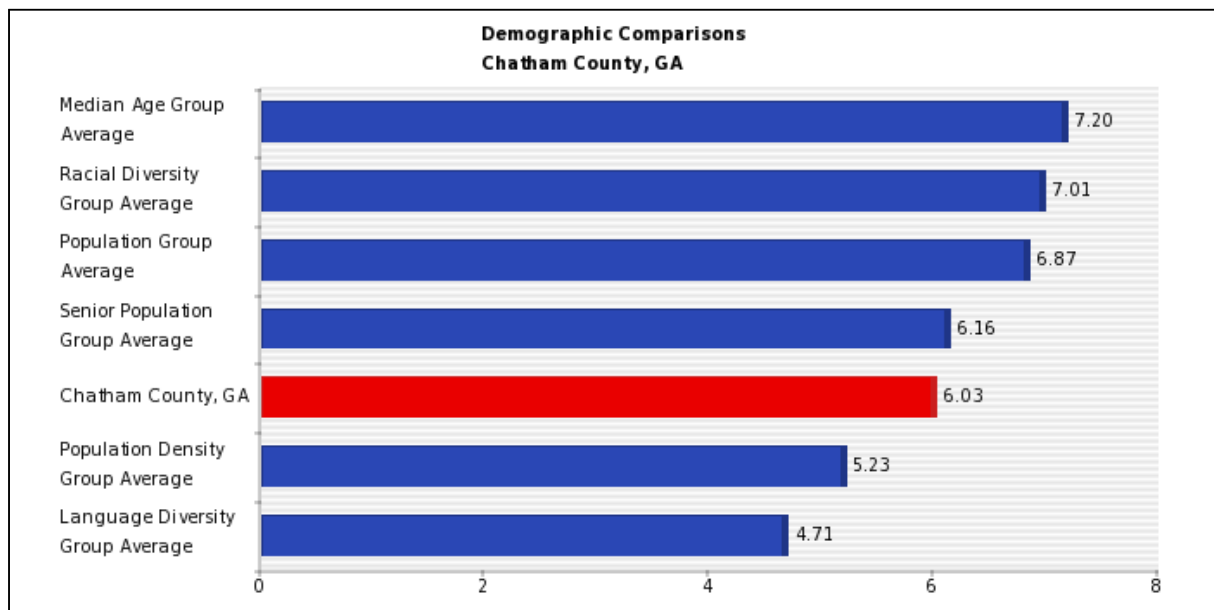
9: Youth performance and participation events 100,000 population

Activities that encourage and enhance participation by young and emerging artists are important conduits, especially for those deeply inclined to explore creative expression and participation through primary and secondary education years. They can set the stage for pursuing a career in the arts. And, participation as a young artist is a key factor in being inclined as an adult, both as a participant in the creative process as well as a consumer.

LAI partners scanned for events and activities that provided K-12 aged students with opportunities to perform and participate. They considered various kinds of youth events, including both those that are primarily competitive, with featured winner(s), as well as those that are primarily experiential or participatory, and are more inclusive of all comers. Competitive programs could include scholarships, talent shows, and other events where artists are adjudicated in some way and where their rank or standing is a significant outcome (e.g., prizes or scholarships). These could include programs that are identified as "talent shows" as much as programs that are "music festivals." Experiential/participatory programs are more "art for art's sake," and offer recognition without necessarily awarding prizes. We also suggested that they would find events that have both characteristics. In all, 72 partners reported data on youth opportunities. As is the case for the other primary data indicators, comparisons to other areas should be made cautiously to account for variations in how the partners collected the data.

This indicator measures the number of such events per 100,000 residents. For all reporting partners, the average was 6.2, and the median was 3.8.



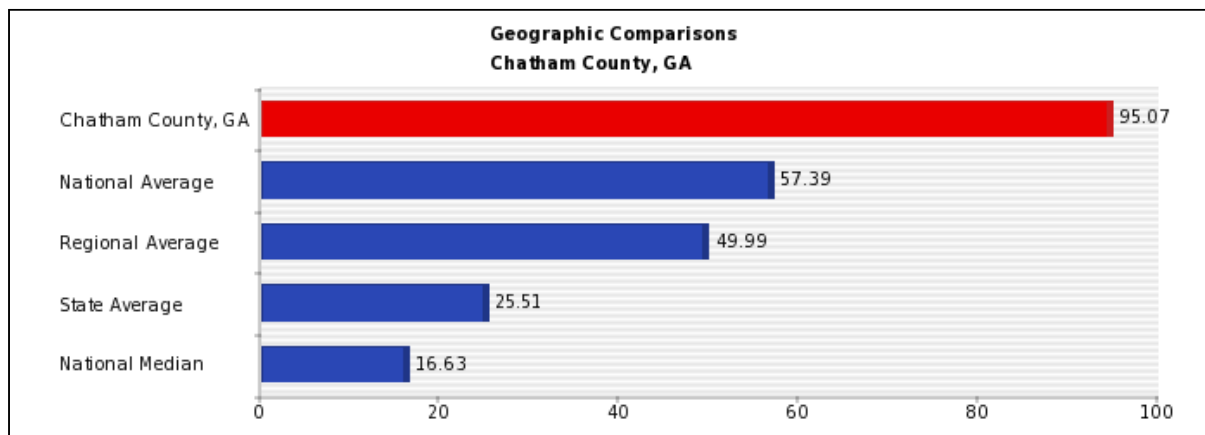


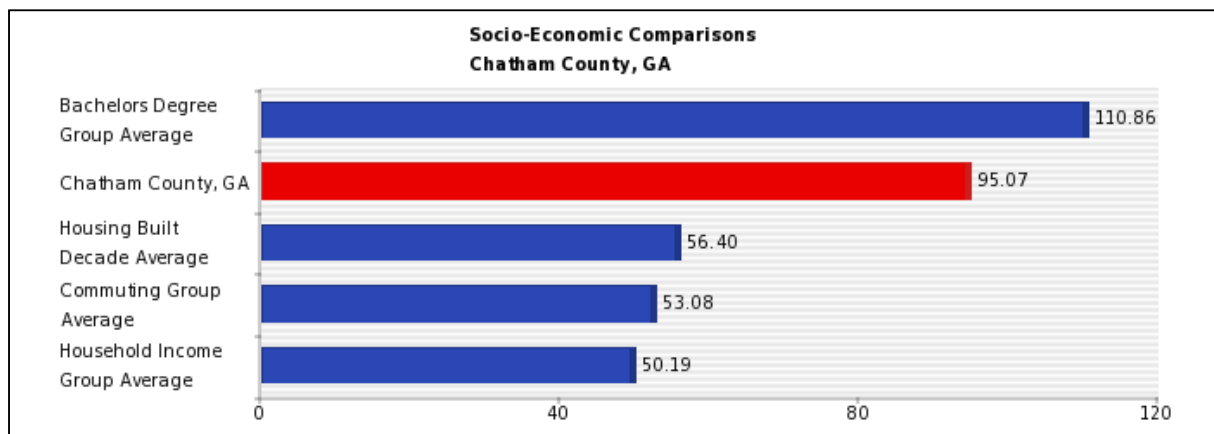
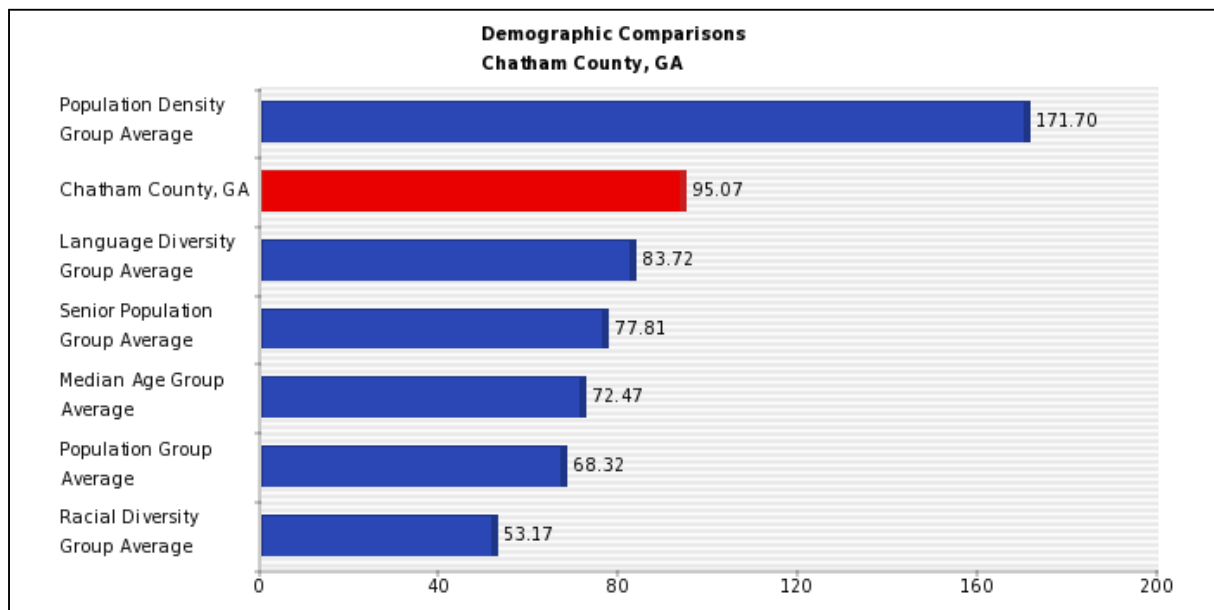
10: Total nonprofit arts expenditures per capita

This indicator is a measure of how much money the nonprofit arts are injecting into their local economies for every person. The main impact is not economic but it is a measure of how many arts dollars are being spent on behalf of every resident. Separately Americans for the Arts conducts extensive studies of the broader economic impact of the arts through the Arts and Economic Impact studies. Form 990 filers are less than half of all registered nonprofits but they constitute all nonprofit arts organizations with gross revenues over \$25,000.

Not all of the money spent by nonprofit arts organizations is on programming activities that directly affect a community. Nonetheless, it is through their spending in all areas: program, administrative, development, marketing, and otherwise that we know that they're arts organizations. Other nonprofits raise donations and use volunteers. But arts organizations are identified as such because their purposes are in the arts and because that's what they spend money on. That spending can be direct in the form of artists fees, but the salary of the accountant in a nonprofit theatre is still being paid in support of the arts. For this reason, we treat arts expenditure in a county as a measure of cultural programming.

This indicator is data from fiscal year 2009 obtained from National Center for Charitable Statistics (NCCS) Core Files that draw from files on IRS Form 990. This is for nonprofits in all NTEE classification codes as listed in Appendix 1. It is converted to a per capita measure.





Resources

Consumer Expenditures

The following indicators from Claritas, a division of Nielsen, are based on estimates of the *potential* expenditures by county residents in 2009 on cultural activity, mainly through retail and entertainment activities. The estimates do not include expenditures by businesses or people who live outside the county. Thus, this estimate does not capture tourists' or commuter spending. Despite these limitations, the Claritas figures are credible and consistent data about arts consumers that help estimate what people are spending the arts and related activities, such as musical instruments and instrument repair.

Claritas estimates of consumer purchasing power are expressed in dollars spent in a county *per capita*, i.e., how many dollars a county resident might spend on particular kinds of consumer activity. Similar to the Cultural Participation indicators, we grouped consumer purchase categories into five indicators (described below), and also calculate total expenditures across all reported arts activity:

- Expenditure on entertainment admission fees per capita
- Expenditure on recorded media per capita
- Expenditure on musical instruments per capita
- Expenditure on photographic equipment per capita
- Expenditure on reading materials per capita
- Total consumer expenditure on selected categories per capita

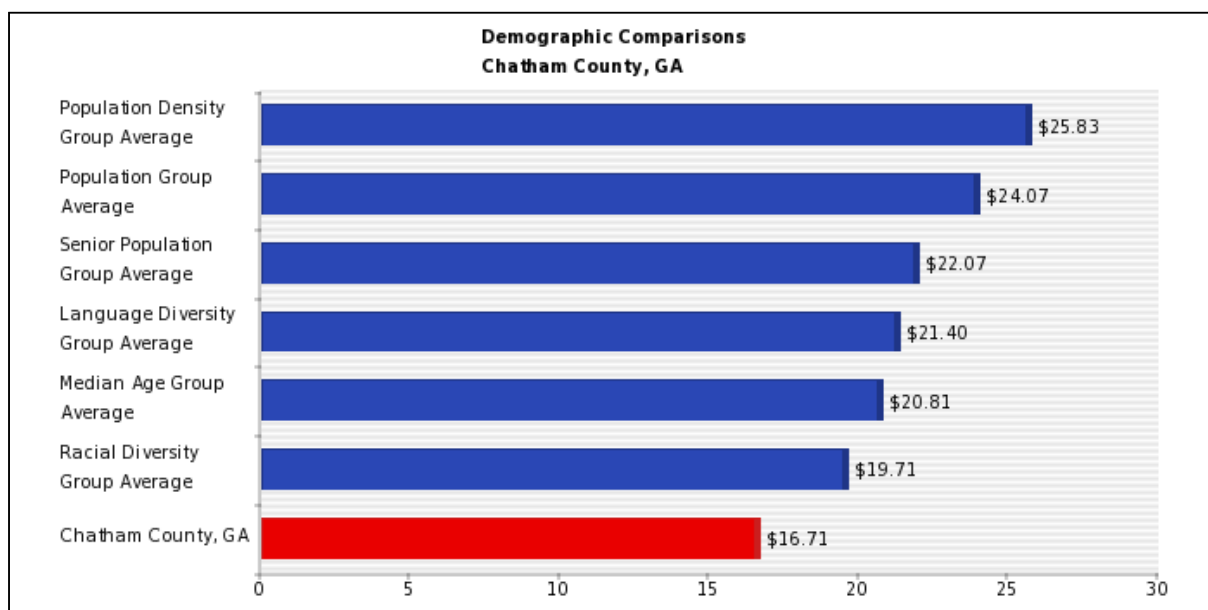
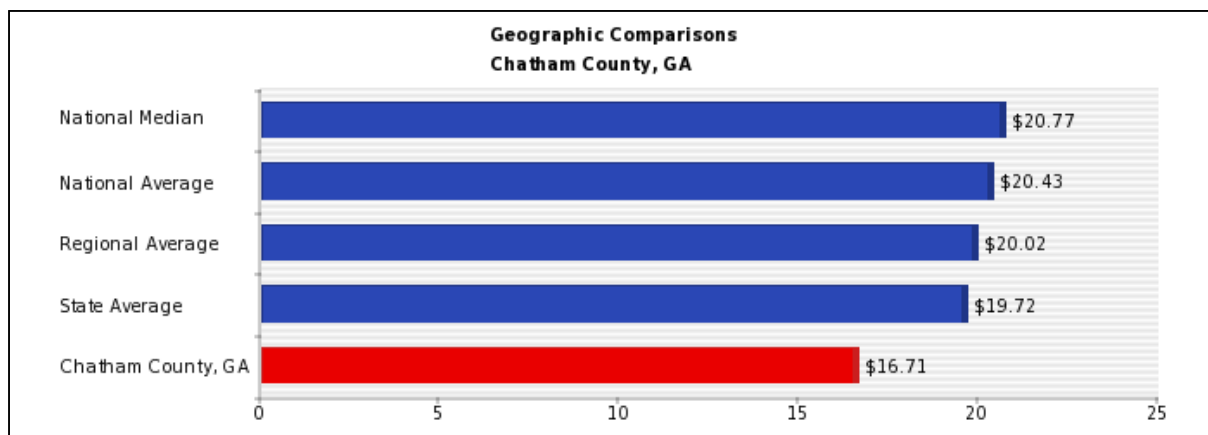
This information is similar too, yet different from the data gathered by Scarborough. The Scarborough data estimate the *number of people* engaged in one or another kind of arts-related activity. The Claritas data estimate *how much money people spend* on different arts related activities. While it is possible for a consumer to participate in more than one arts activity over a period of time, each dollar is only spent once. So together, they provide estimates of the scale and scope of the market: How many purchasers, what dollar volume. Each of these can help arts and community planners and developers in forecasting demand for possible new arts ventures and evaluating the strength of current arts and culture systems, using them as proxies for participation and engagement.

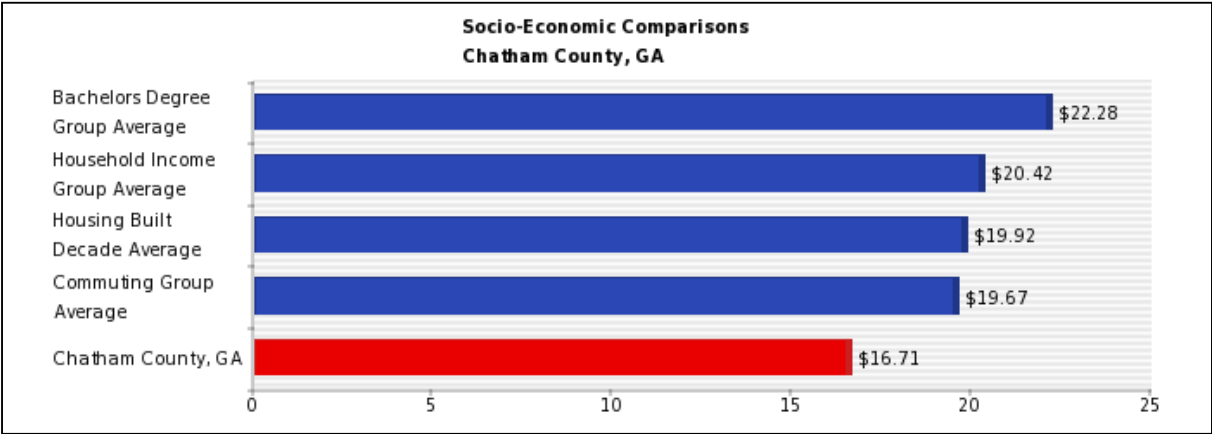
All of these have been converted to *per capita* measures by dividing the Claritas expenditure estimate for 2009 by the 2010 population. Though the original data range up to millions of dollars, the *per capita* conversion puts them in the scale of ordinary customers' spending. For example, total spending in Cook County, IL on musical instruments is estimated at \$36.4 million -about \$7.00 for each of Cook County's 5.2 million residents. The Claritas expenditure data do not allow estimating the median purchase of musical instruments in any county, which is certainly lower than the average – so focusing on the *per capita* average as the best available overall measure of the community's willingness to spend money.

11: Expenditures on entertainment admission fees per capita

The Scarborough participation data estimate personal activity, the willingness to spend time. So too, does buying tickets indicate the appetite of county residents for tickets to theatres, concerts, and other arts events – but in this case, the metric is not time but money.

As with all indicators utilizing data from Claritas, this indicator represents an estimate of dollars spent by county residents on recorded media, which includes purchase of recorded music and both purchase and rental of videocassettes and DVD's, and is converted to a *per capita* measure. Like many other LAI indicators, these should be considered in a regional context, because consumers don't limit their spending to their home county.

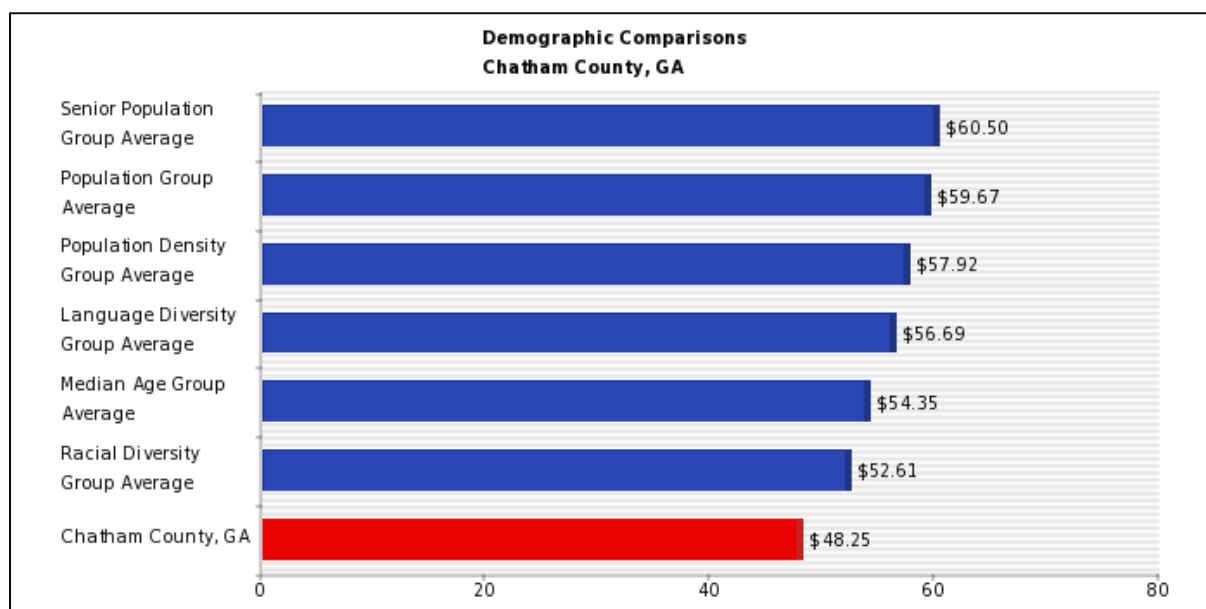
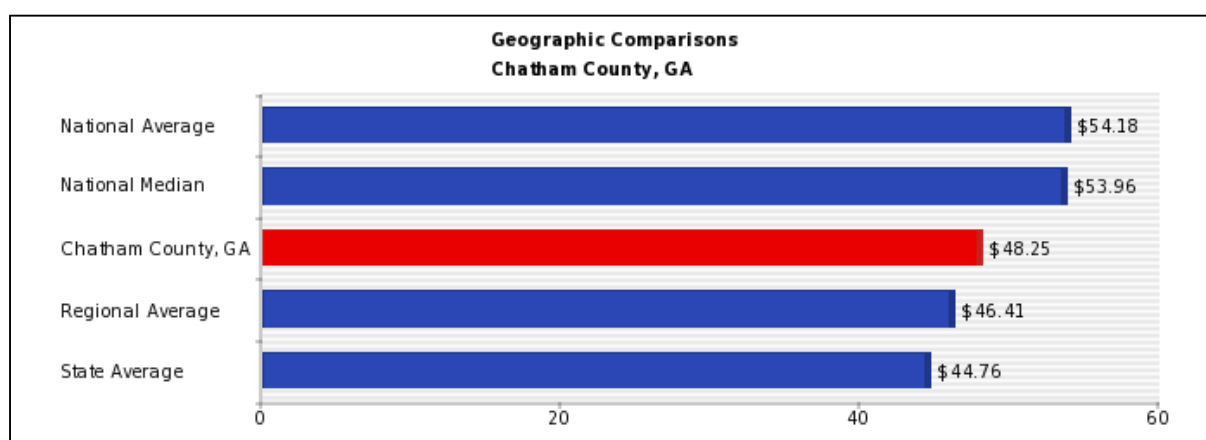


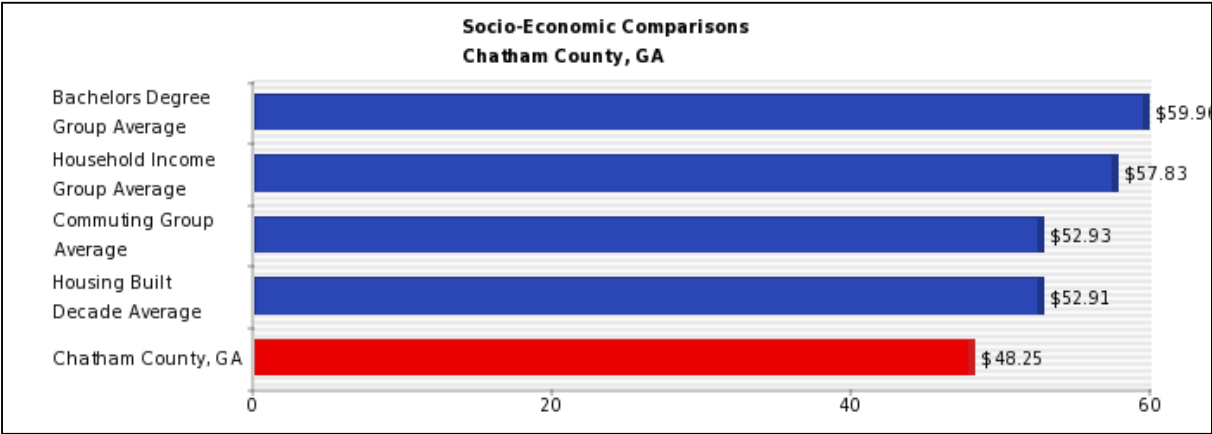


12: Expenditures on recorded media per capita

Individuals consume arts and culture in many different forms. One of the most common is through use of recorded media, including music, videocassettes and DVD's. They generally are for personal use in the home but represent a broad form of engagement and consumption.

As with all indicators utilizing data from Claritas, this indicator represents an estimate of dollars spent by county residents on recorded media, which includes purchase of recorded music and both purchase and rental of videocassettes and DVD's, and is converted to a *per capita* measure. Like many other LAI indicators, we believe these should be considered in a regional context, because consumers don't limit their spending to their home county.

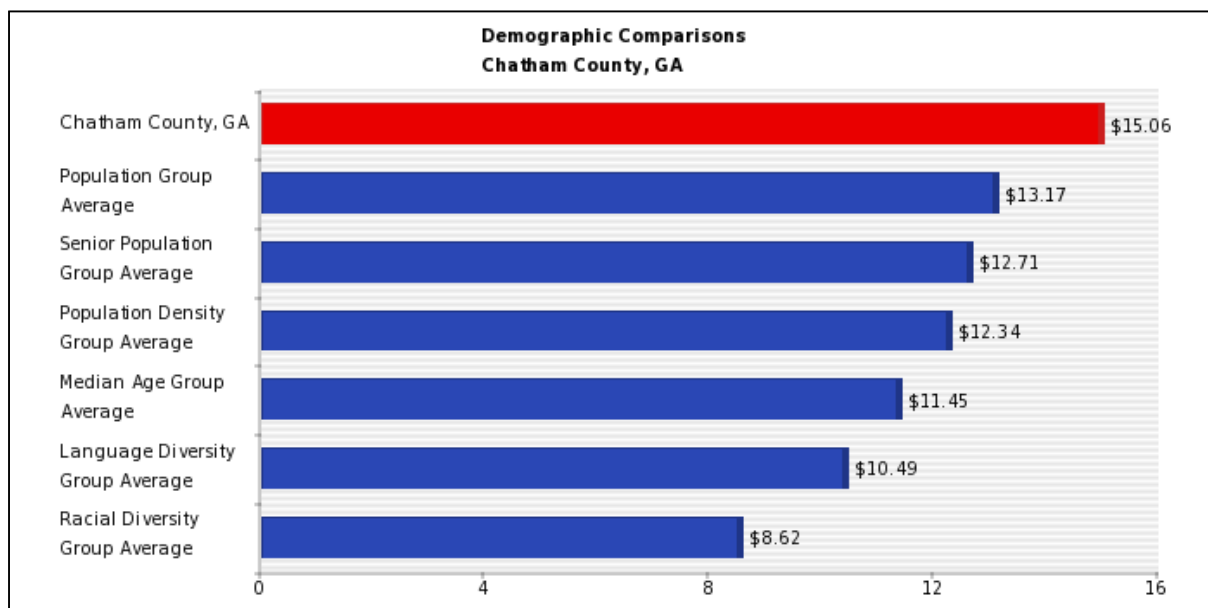
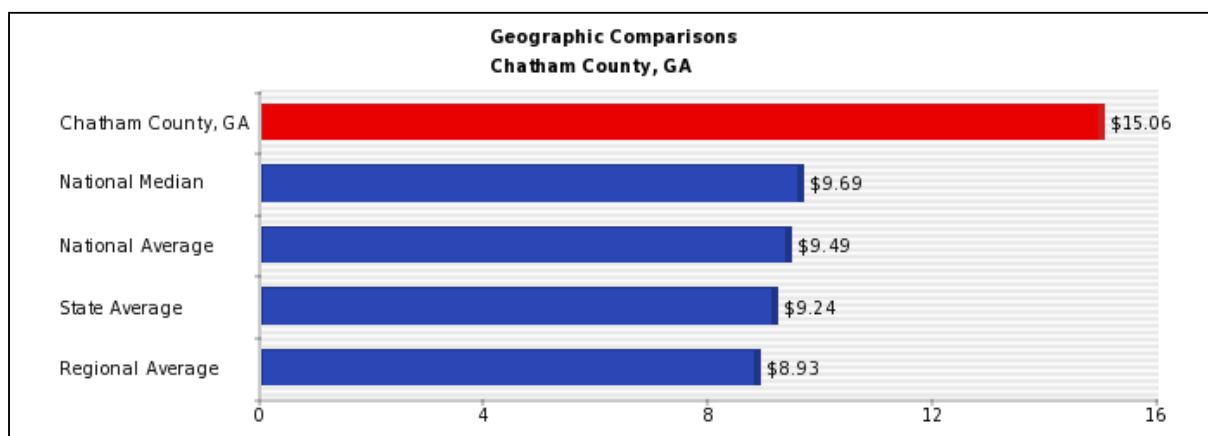


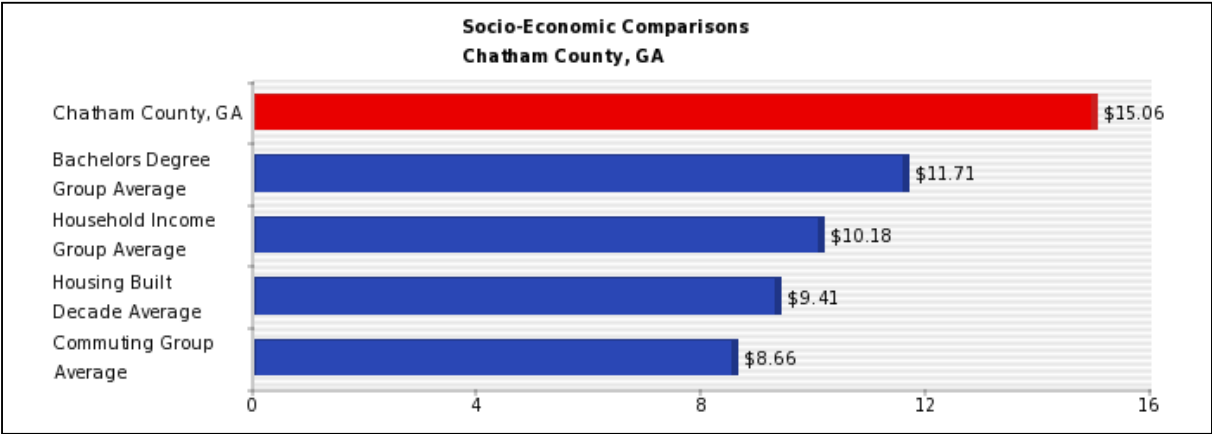


13: Expenditures on musical instruments per capita

Within every community there are a variety of opportunities for individuals to be engaged with music. This may include learning to play an instrument in school, choosing to have a piano in your home, participating in a community orchestra and more. Along with drawing, painting, and photography, playing a musical instrument is one of the most common ways for individuals to first become involved in the arts and in many cases to continue to participate. The nation's cultural traditions, its love for instrumental music, and the role of instruments in supporting live performance by vocalists in pop music are all sources of demand for musical instruments, whether through rental or purchase, as well as maintaining those instruments and purchasing accessories. This indicator contains a composite of expenditures including musical instruments, instrument rental, accessories and repairs.

As with all indicators utilizing data from Claritas, this indicator represents an estimate of dollars spent by county residents on musical instruments, and is converted to a *per capita* measure. Like many other LAI indicators, we believe these should be considered in a regional context, because consumers don't limit their spending to their home county.

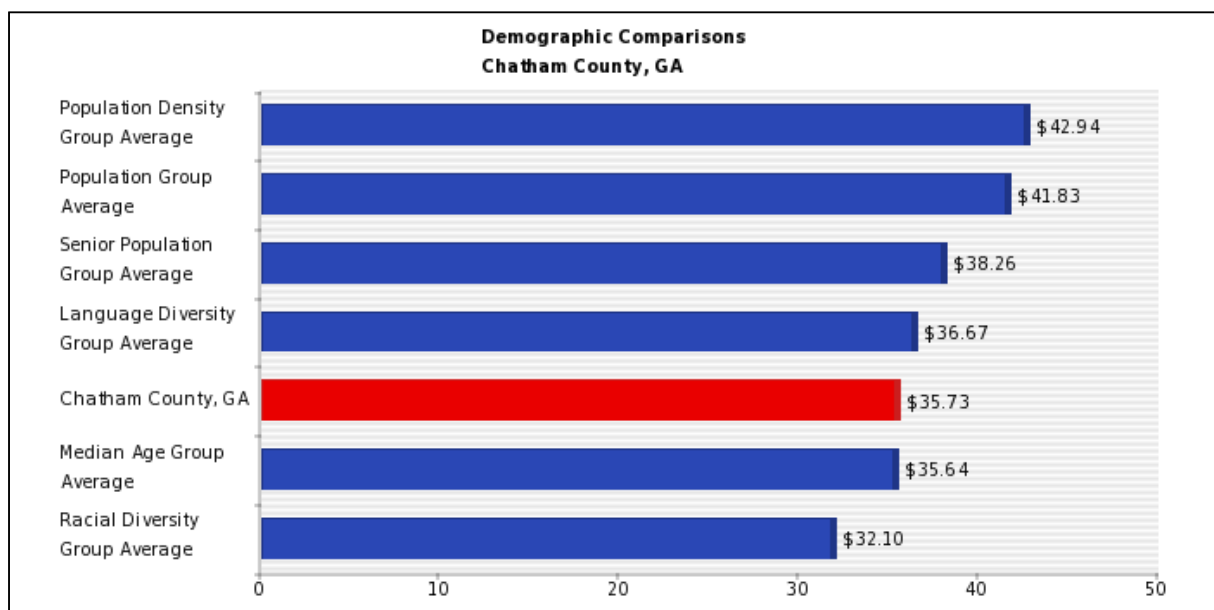
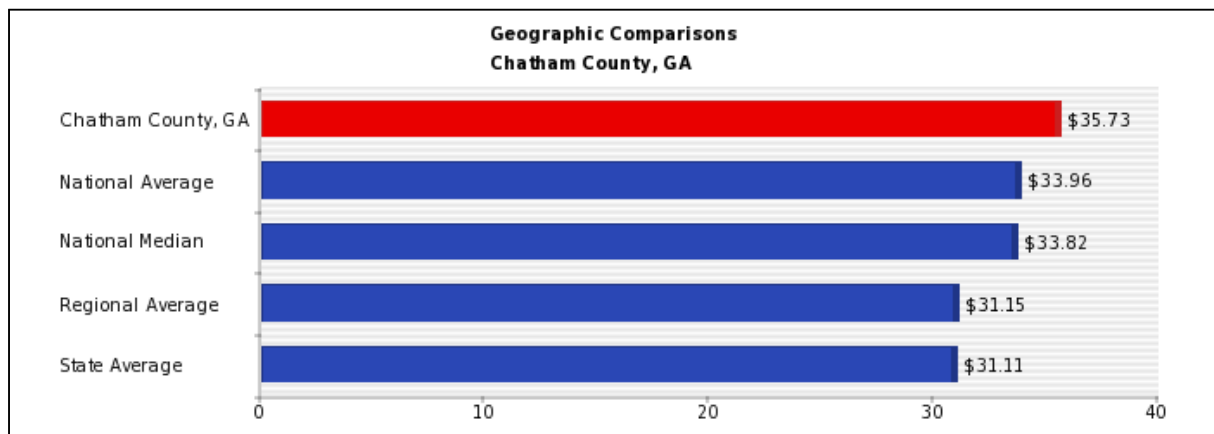


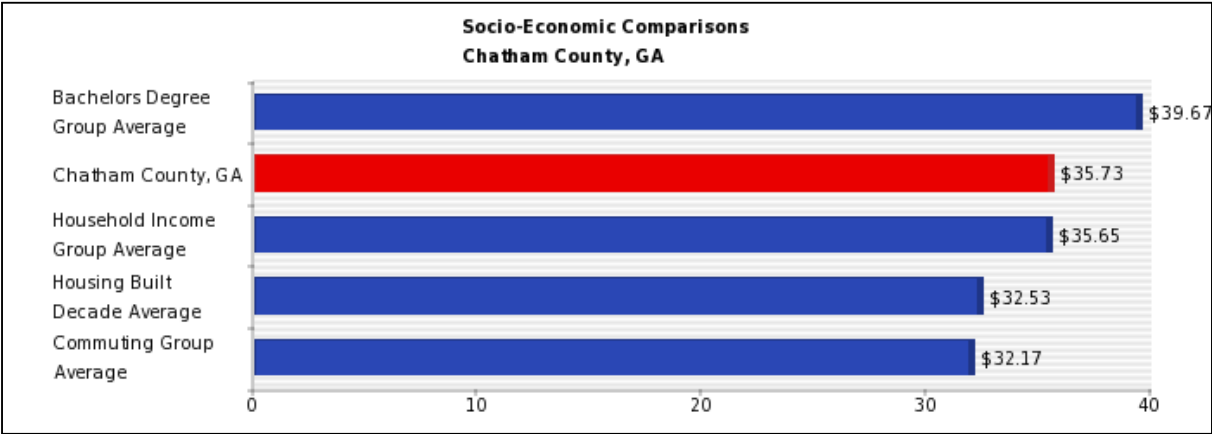


14: Expenditures on photographic equipment and supplies per capita

A common form of arts activity among individuals is through photography. It may be viewed as a hobby that is easily accessible or as a general form of entertainment, as well as a means of documentation. It has become highly accessible with the advent of digital technologies. Taking pictures and using them to tell stories and share ideas is a common form of involvement in arts and creative processes, and photography of course has its own substantial place as an artistic medium.

As with all indicators utilizing data from Claritas, this indicator represents an estimate of dollars spent by county residents on photographic equipment and supplies, and is converted to a *per capita* measure. Like many other LAI indicators, we believe these should be considered in a regional context, because consumers don't limit their spending to their home county.

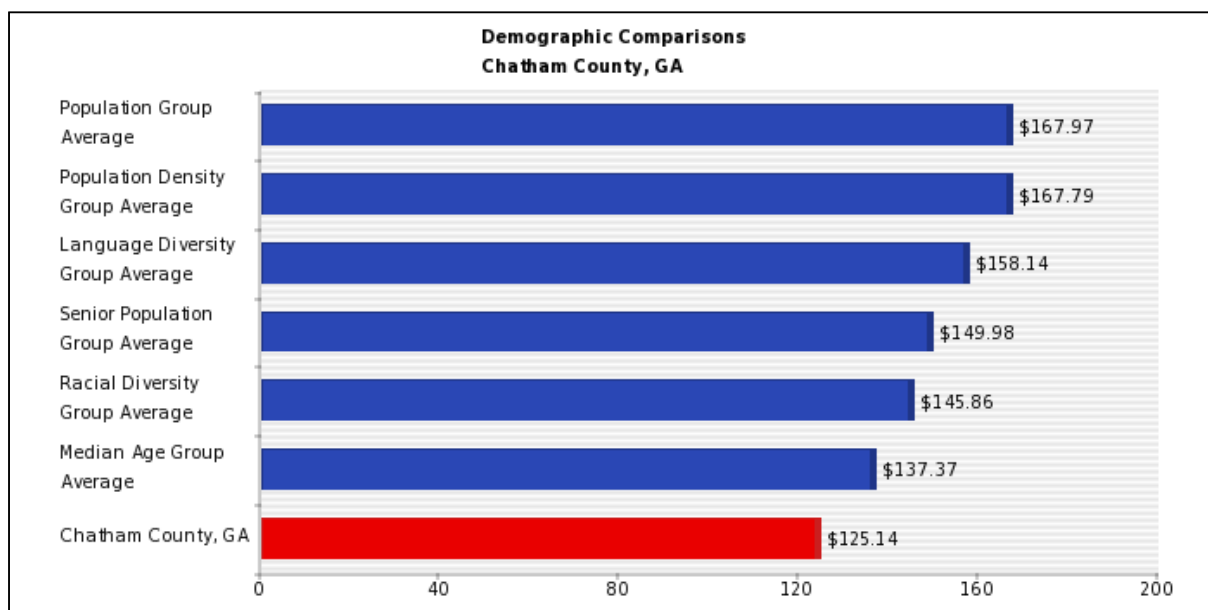
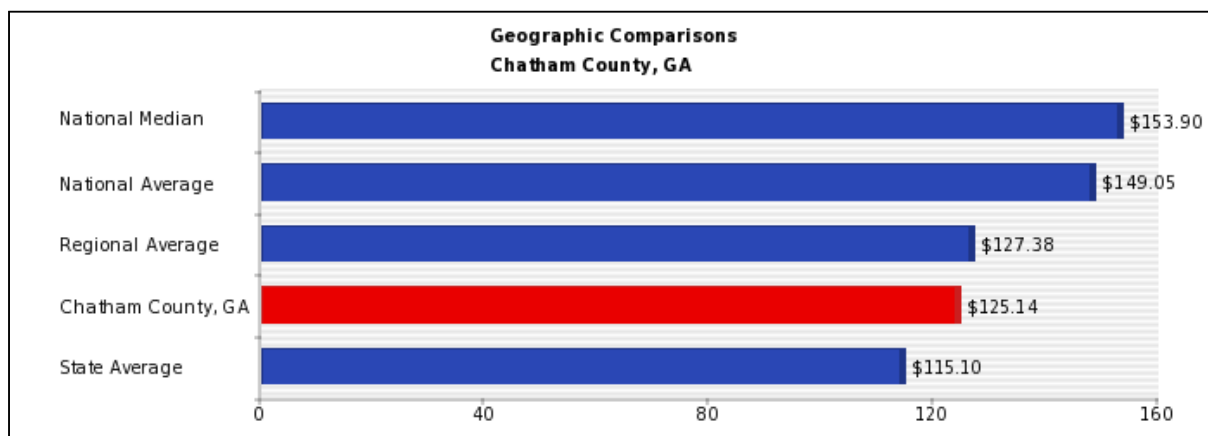


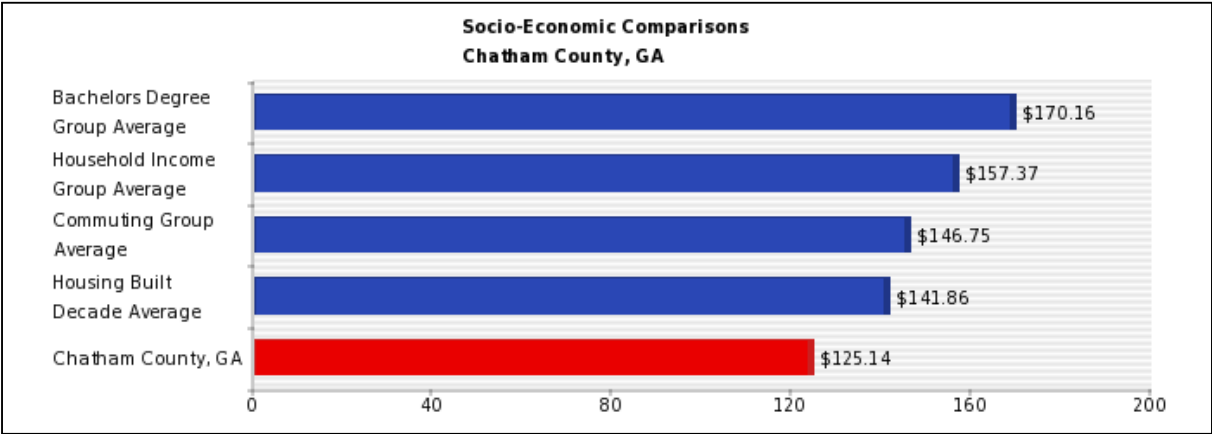


15: Expenditures on reading materials per capita

Bookstores serve in many communities as both a retail outlet for books and other materials, but also as gathering places for cultural activity. Those activities may include reading groups, music or other performance activities, social and communal activities. Despite rapid changes in book publishing, book stores have a special place in cultural identity. The Claritas data equate potential sales at bookstores to the amount spent on reading materials. As with other related indicators, it is expressed in *per capita* terms.

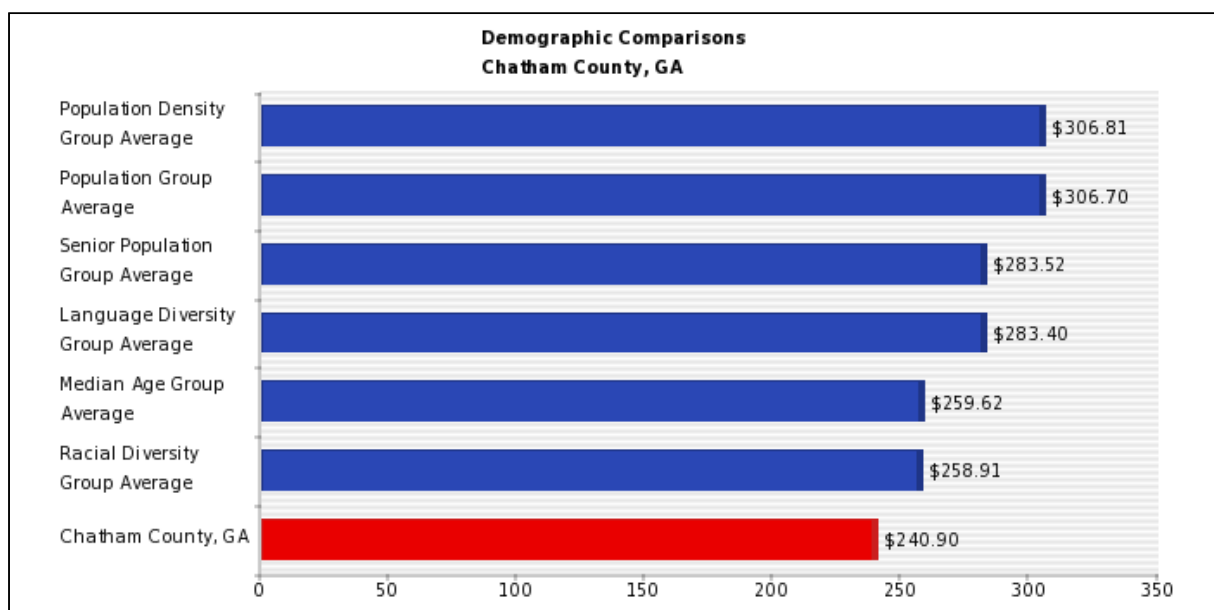
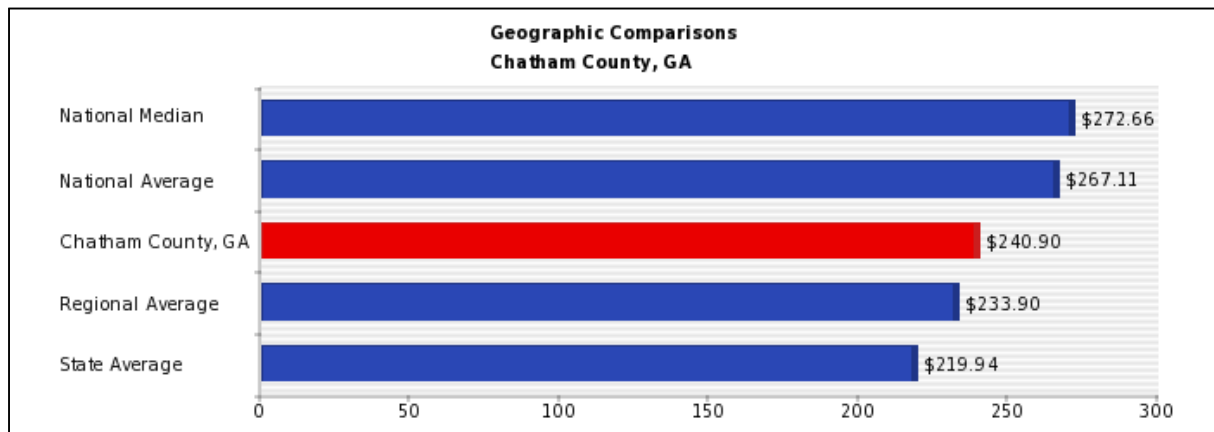
As with all indicators utilizing data from Claritas, this indicator represents an estimate of dollars spent by county residents on reading material, and is converted to a *per capita* measure. Like many other LAI indicators, we believe these should be considered in a regional context, because consumers don't limit their spending to their home county.

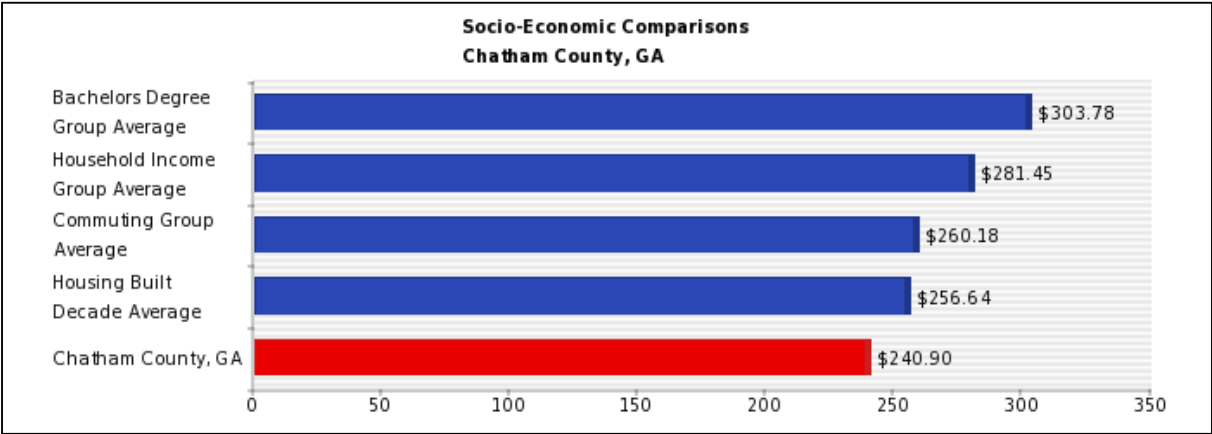




16: Total consumer expenditures on selected categories per capita

It helpful to aggregate all of these measures of estimated expenditures on individual products and services into one overall estimate across all of the categories. This measure suggests an overall estimate of ‘how much money are you willing to spend on the arts and creative endeavors’. It is simply a sum of the per capita spending by county residents on all of the specific categories of arts and culture products and services. It can be also expressed in total dollars per county for a measure of overall market size.





Nonprofit arts revenues

Nonprofit arts organizations in the arts can be identified using the National Taxonomy of Exempt Entities (NTEE). We list the 43 NTEE codes shown in Appendix 1 that make up the domain of the nonprofit arts. They include the theatres, orchestras, museums, choruses, community arts schools, dance companies, and more that collectively form the backbone of the U.S. arts and culture systems. Revenues into these charitable nonprofit organizations come from fees paid by arts consumers and audiences, from grants, contributions, and other subsidies, and as income from reserves and endowments. Together, these income streams are resources that arts nonprofits use to produce services and programs that accomplish their missions and meet the artistic interests of their communities.

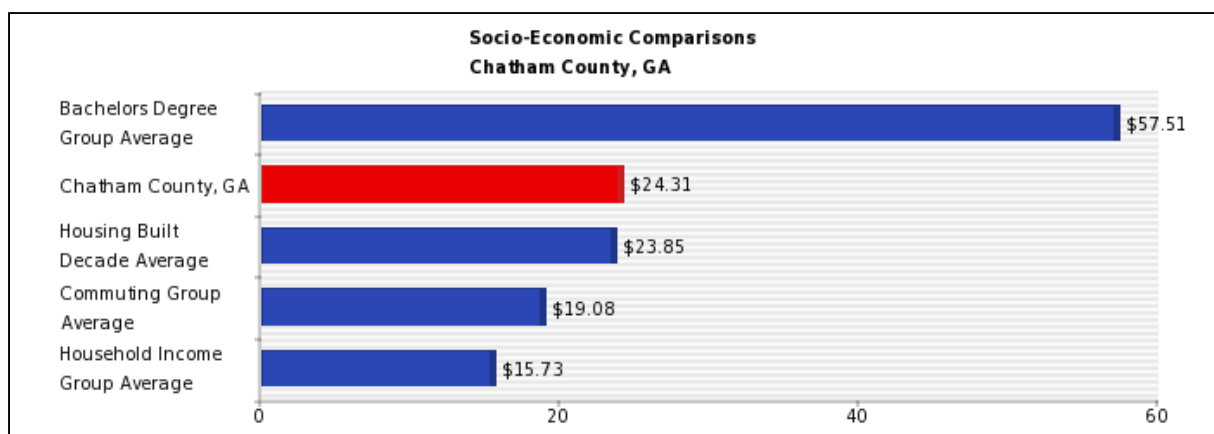
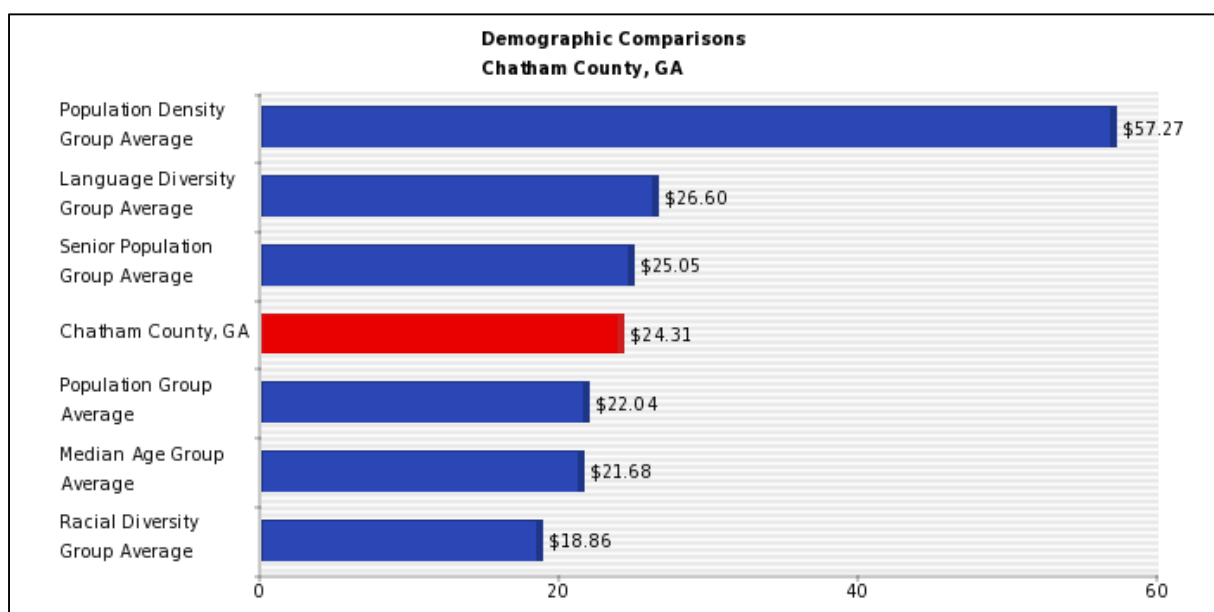
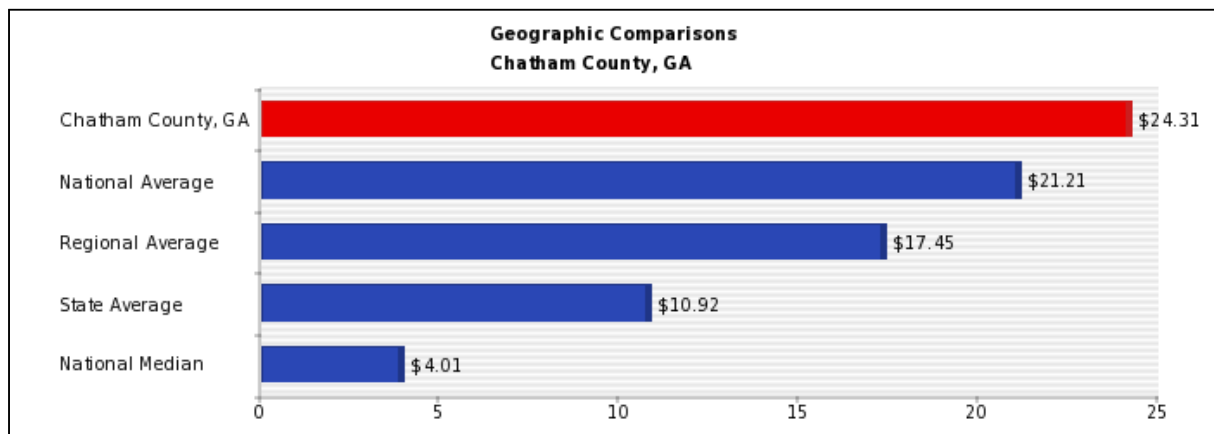
Of all of these various revenue streams, the focus is mainly on two that have been shown to have the most impact on operations: 1) program revenue, earned from conducting programs and delivering services related to their arts mission, and 2) contributed revenue from a variety of private sources including individuals, companies of all sizes, and foundations. The National Center for Charitable Statistics at the Urban Institute (NCCS) keeps records of data on the annual Form 990 information return filed by all tax-exempt organizations which is the data used here, as elsewhere in the report, to derive indicators of the fiscal condition of the nonprofit arts and culture industry. They are examined by looking at three major measures, all at the per capita level: program revenue, contributed revenue, and total revenue. The Cultural Programming factor also shows nonprofit arts expenses.

While many studies of nonprofit arts are at the organization level (looking at average or median values or ratios for arts organizations), LAI is a county-level indicator. The data reported for the Nonprofit Arts Revenue factor combine program, contributed, and total revenues of *all* nonprofits in a county that have filed the annual Form 990 annual return, and divide those totals by the county's 2010 population. Rather than measuring what any specific organization is generating in revenue, it shows them together as a community attribute. In doing so, it masks the distribution of arts revenues within a community by different sizes, ages, or types of arts organizations. However, it shows what the county's arts organizations do in the aggregate. Other indicators in this report do explore those distributions in more detail, but these *per capita* revenue indicators are aggregated to the county level.

17: Nonprofit arts program revenue per capita

This indicator measures program revenue per capita in each county for all arts and culture organizations, averaged over the years 2003-2009. That is, it calculates program revenue per capita in each year, and then averages those per capita figures across all years. This multi-year average shows what nonprofit arts organizations in that county have earned from their arts activities for every person in that county. It does not necessarily indicate how much of each organization's program revenue is actually paid by county residents, because arts organizations draw donors from outside as well as inside their home counties. Nonetheless, it is a proxy for how well the organizations in each community are able to draw resources in from their county and region in exchange for presenting arts programs and services. Program revenues typically include admission, subscription, and other fees paid by arts consumers.

This indicator can be used to assess the earned income activities of each county's arts and culture nonprofits in the competitive market for earned revenue.

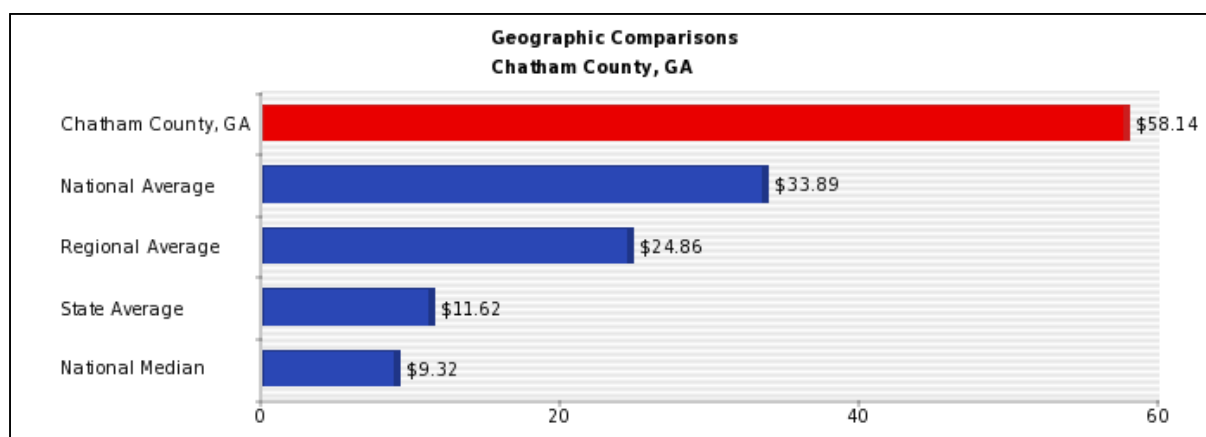


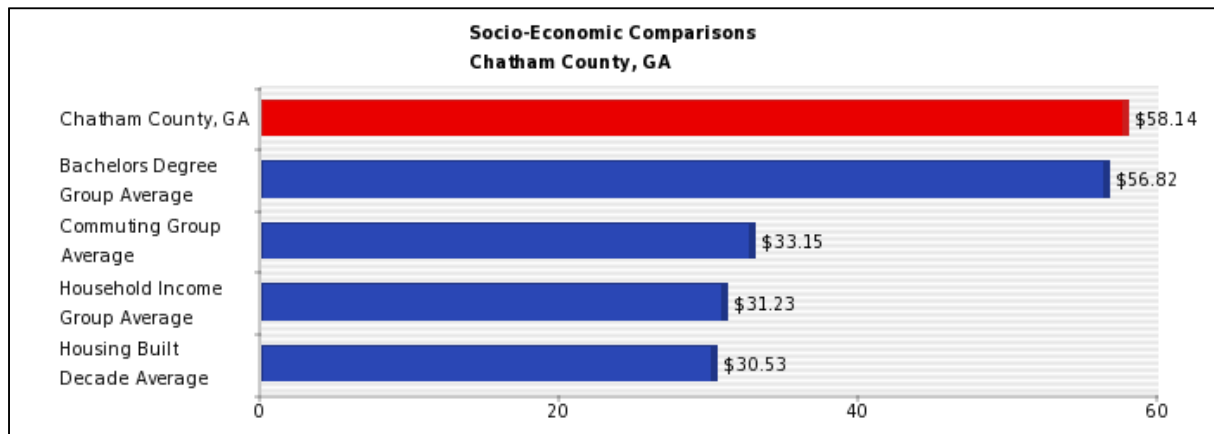
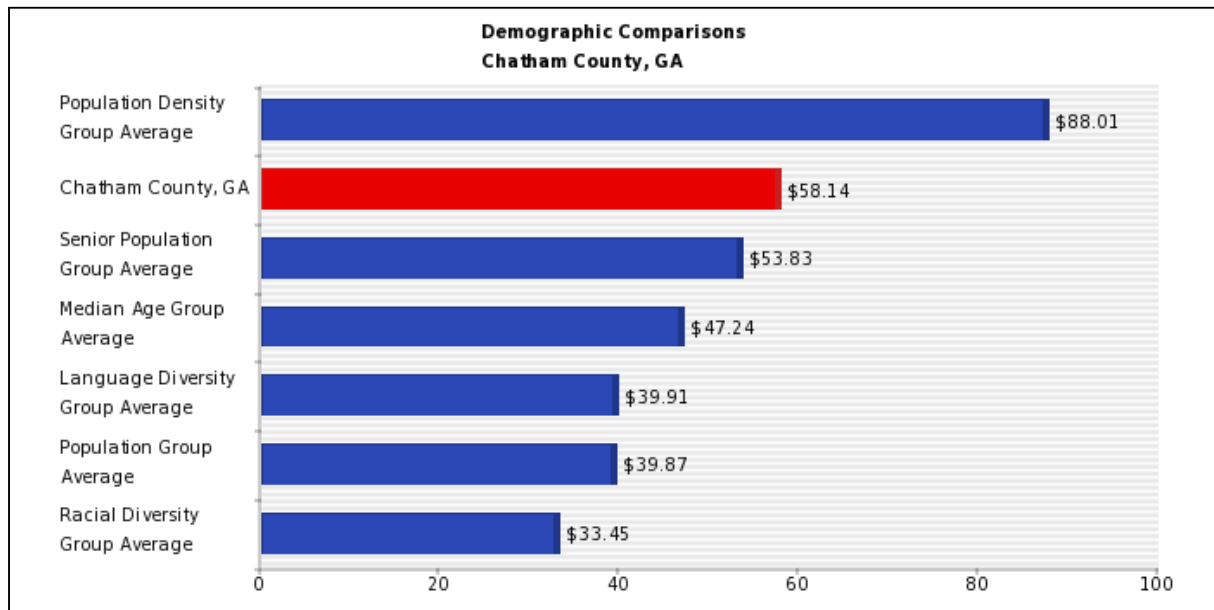
18: Nonprofit arts contributions revenue per capita

Private giving to arts organizations comes primarily from individuals, with major components also coming from foundations, corporations, and bequests. Private funds are typically a much larger source of revenue in arts organizations than public funds, representing about a third of the total income stream of nonprofit arts groups. A reliable source of total private philanthropy to the arts is the annual *Giving USA* report, published by the Giving USA Institute, a trade association of major fundraising consulting firms. *Giving USA* estimates total private dollars going to arts and culture, one of several other nonprofit sectors. Arts support was \$13.28 billion in 2010 compared to giving of \$100.63 billion to religion, \$41.67 billion to education, \$26.49 billion to human services, \$33 billion to foundations, \$24.24 billion to public society benefit, and \$22.83 billion to health.

This indicator measures total private giving to arts and culture organizations in each county *per capita*. Specifically, it is the average of all revenue to county arts organizations from 2005-2009, divided by the county's 2010 population. The sources of these revenues are certainly local residents, foundations, and businesses, but may include some outside sources as well. While program revenues are paid primarily by individuals who are going to consume the program services (thus more likely to be local), contributed revenues might well come from either individuals or institutions (foundations, businesses) who are outside the area. This is especially the case when local arts organizations obtain grants from regional or national funding sources.

In parallel with the program revenue indicator, then, this indicator shows the capacity of local organizations to raise revenue from contributors – with the distinction that it is more likely that some contributed revenue is imported into the area from outside sources, and not just neighboring counties. For example, prominent arts organizations in New York City and other centers have national support. Because arts organizations don't report their funding sources uniformly in their IRS reporting, it is not possible to know how big a share of total this "outside money" is. Still, contribution revenue can be interpreted by *per capita* as the ability of a county's arts organizations to raise contributed revenue from donors (of all types and in all places) that can be used to finance arts programming to benefit county residents.

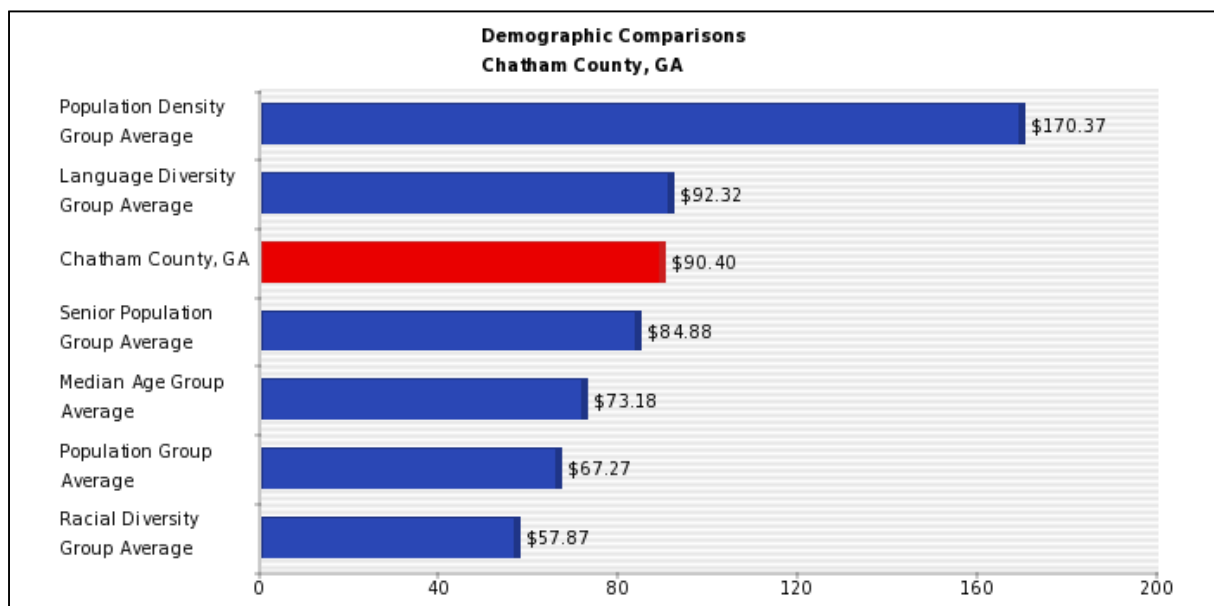
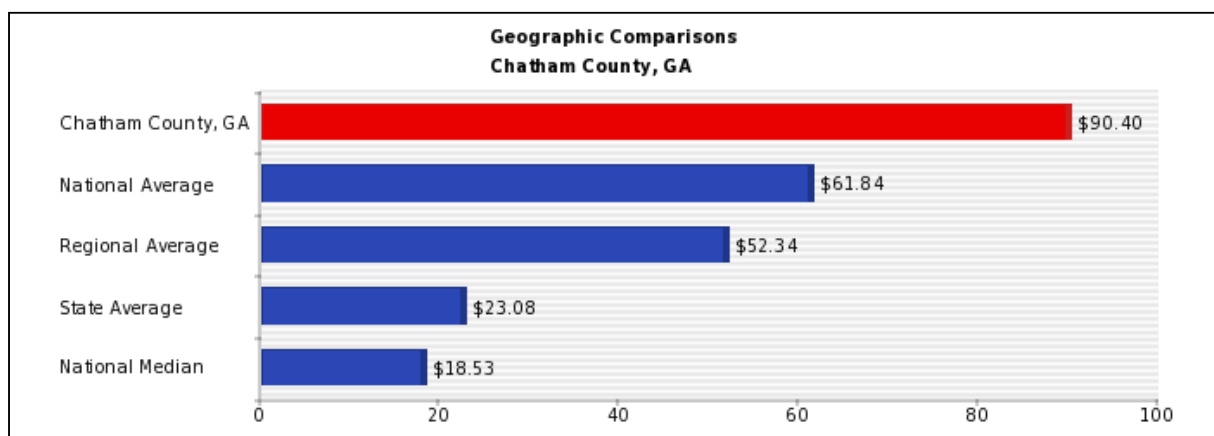


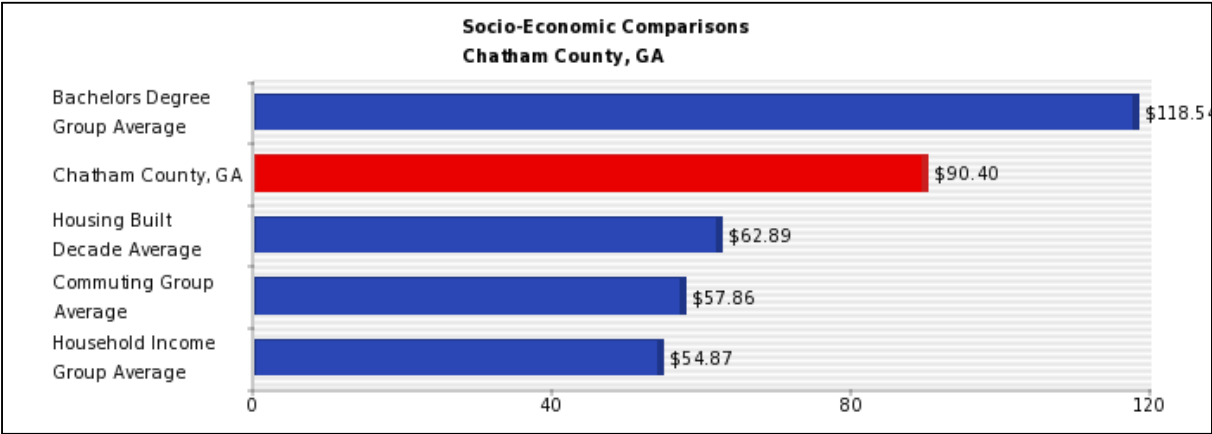


19: Total nonprofit arts revenue per capita

Contributed and earned (program) revenue are the two financing streams typically of most interest to arts researchers and managers. But the income statement of an arts nonprofit can also show revenue from membership dues, rents, unrelated businesses, among other operating revenue streams. Because of financial reporting regulations, revenues include not only the investment income stream from reserves and endowments, but also the changes in the values of those investments. In a period of very dynamic stock market movements, and given the diversity of revenue sources, a detailed look was limited to the sources of revenue, program and contributed (the two prior indicators), which have the greatest impact on operations. This indicator looks simply at total revenue brought in by local arts organizations from all sources.

As is the case with the program and contributed revenue, this indicator is average annual 2005-2009 arts organization revenue for all county organizations, from all sources, divided by the 2010 county population. For any given county, average per capita revenue from these other sources besides earned and contributed can be estimated by subtracting the sum of program revenue and contributed revenue from this total.





Government Support

The arts are supported by public funds from municipal, regional, state, and federal governments. A telling measure of the competitiveness of the arts organizations in a county is how they are competing in the competition for public dollars compared to other counties. Two indicators show arts county funding per capita over multiple years to grantees by (1) the National Endowment for the Arts and (2) state arts agencies.

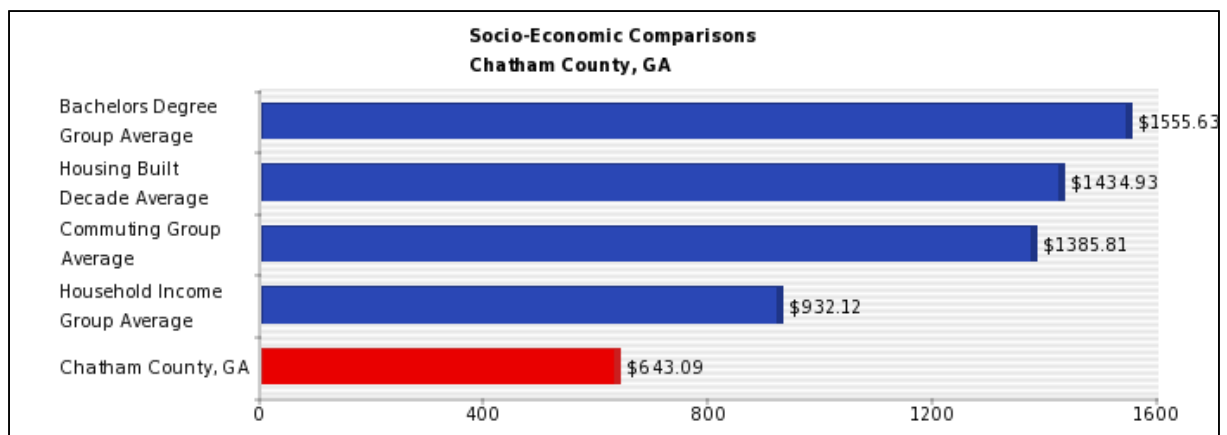
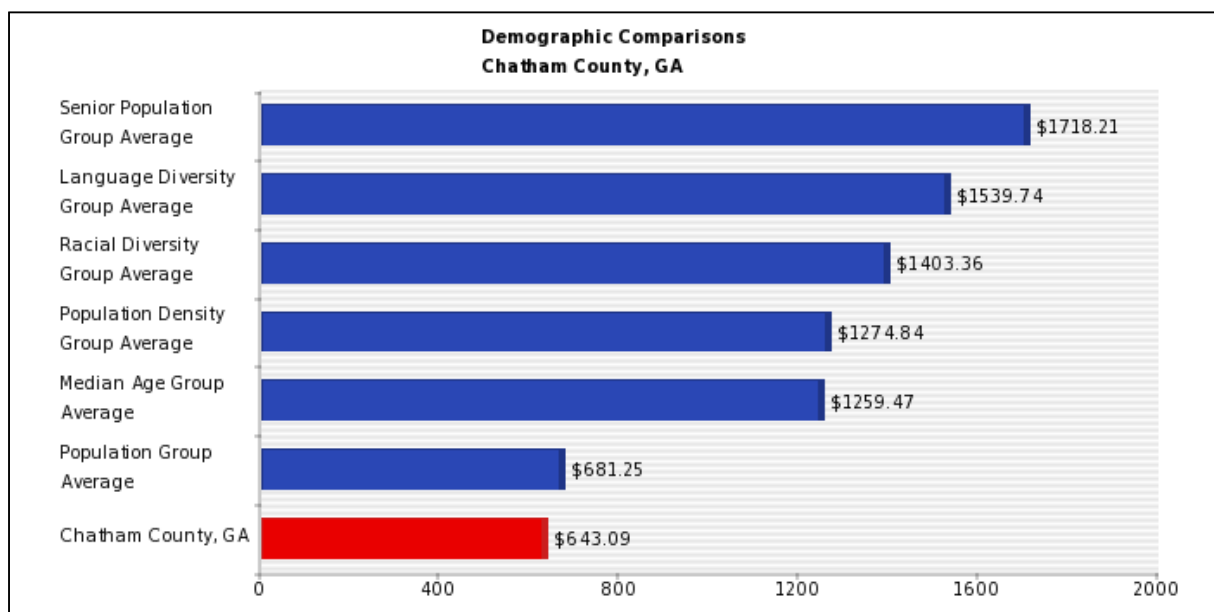
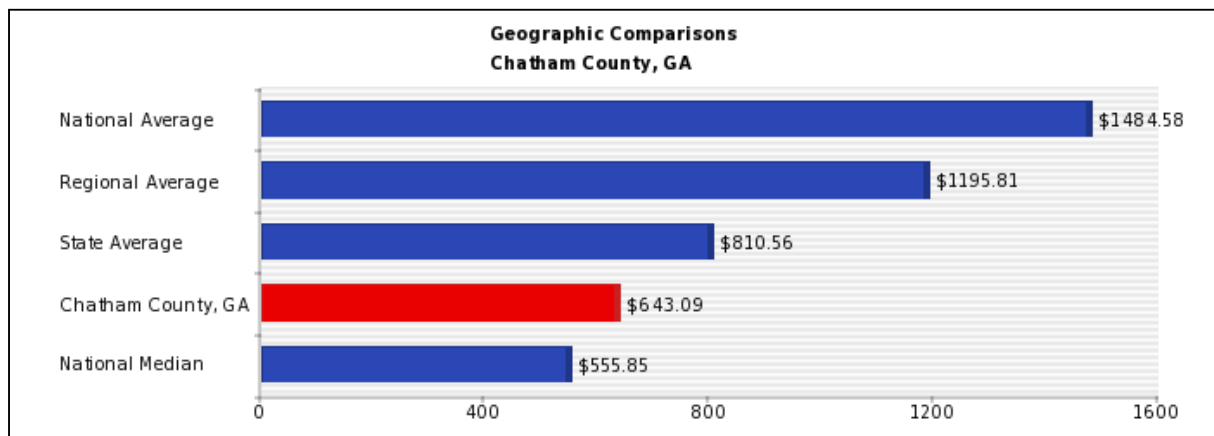
20: NEA grants per 10,000 population, 2005-2009

This measure focuses specifically on the National Endowment for the Arts (NEA). Our indicator is total NEA grants dollars per capita in the county—calculated by summing NEA funding to grantees in each county over the years 2005-2009, dividing by the 2010 population, and then presented as a figure for every 10,000 residents. The benefit of aggregating over five years is that it avoids single-year spikes and dips, and gives a better sense of how NEA funds serve the county over time rather than in just one moment. This analysis excludes grants to state arts agencies and regional arts organizations (e.g., Mid-Atlantic Arts Federation, Western States Arts Federation). Data were provided by the NEA.

Keep in mind:

- This is a calculation over five years and for every 10,000 people. Thus, a county value of \$5,000 for this indicator is equivalent to 10 cents per person per year for five years.
- The size of a county's population can have a big impact on this measure. That is, in a county with a smaller population, a given sum of money does more for each resident than when the county has a larger population. An extreme example is a \$5,000 grant in Borden County (TX). With its population of 641 people, the grant actually represents \$78,000 per 10,000 residents.
- We do not divide the funding into specific disciplines and project types for this report.

The NEA made grants in 744 counties during these years. The residents in those counties are 73 percent of the U.S. population in 2010. As a point of reference, the national average for those counties is \$1,485 for every 10,000 residents, and there were grants of \$556 for every 10,000 people in the median county received.

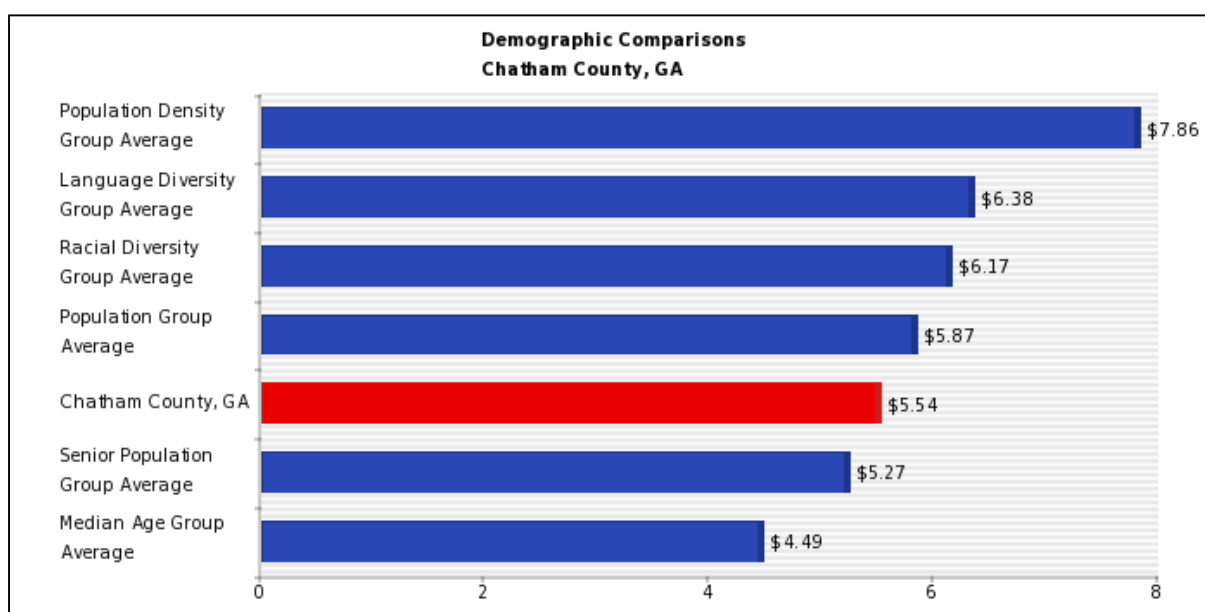
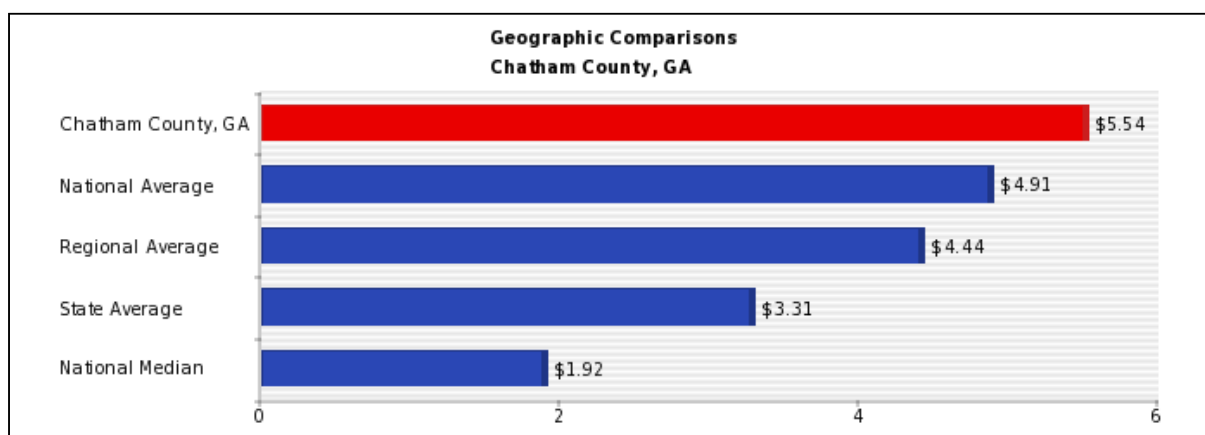


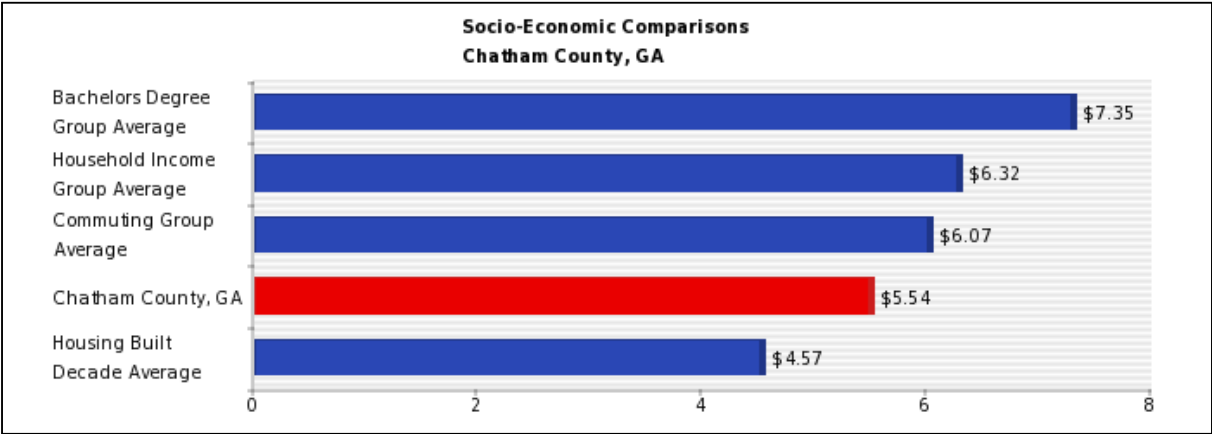
21: State arts agency grants per capita, 2003- 2009

State governments are important supporters of arts and culture, reaching communities, organizations, and artists through a variety of funding programs. State arts agencies are funded by allocations from their state legislatures as well as by funds from the National Endowment for the Arts. This indicator measures state arts agency funding per capita in each county.

Data was obtained from the National Assembly of State Arts Agencies (NASAA), which collects data from all 50 states plus the District of Columbia. NASAA provided data for funding by states in fiscal years 2003-2009. Arts funding was grouped by county, aggregated for all of the years, and then divided the sum by the 2010 population. The indicator can be interpreted as the cumulative state arts agency dollars serving each county resident in the seven-year span of 2003-2009.

A point to consider when comparing your county to another: state arts agency funding comparisons will be most valid within your state, and not to counties in other states. This is because policies and funding amounts vary widely state-to-state.





Arts Programming Capacity

Indicators in this section are based on primary data gathered by LAI partners that tally programming capacity available for visual and performing arts.

22: Performing arts venue seating per 100,000 population

Where can people in a community go to see a show, be it theatre, choral music, the opera, dance, or other kinds of live performance? This question is explored by tallying main and secondary venues used by performing arts organizations in a community, whether that usage is by a producer or a presenter. For purposes of this inventory, local partners inventoried venues that are **regularly used for public performances**. Venues may be dedicated to specific theater companies or singular producing entities, or they may be multi-purpose concert halls, alternative spaces or multi-use facilities such as a house of worship or a school. The venues could be either nonprofit or for-profit facilities. The key question that partners considered in identifying venues was: Does the community recognize this as an arts venue? Asking this question created an opportunity for some partners to explore their communities further and to recognize the various locations that have been used for public performances. As with other indicators gathered at the primary level by local partners, partners used their best judgment and make their best efforts to gather data.

Data was gathered on venue types, total seating, and the types of programming. Across the respondents, 77 partners cumulatively reported on 2,431 venues of the following types:

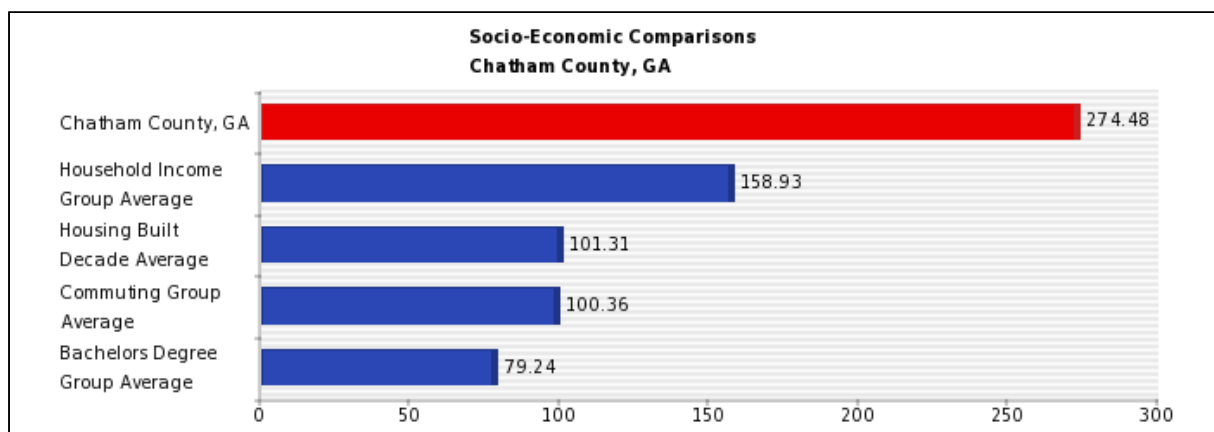
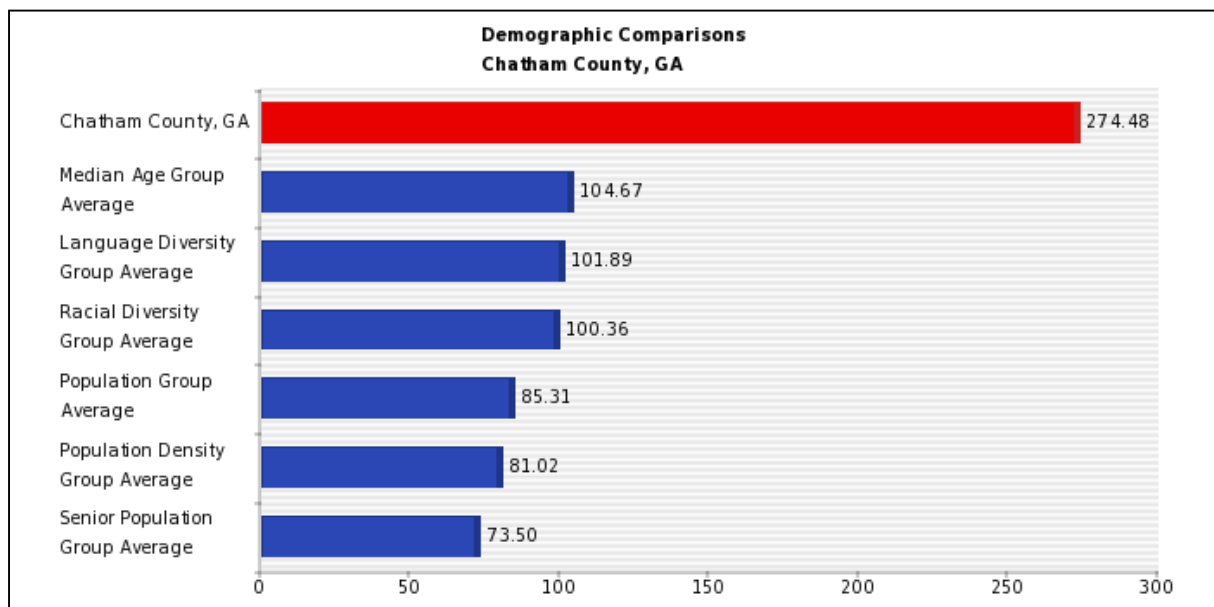
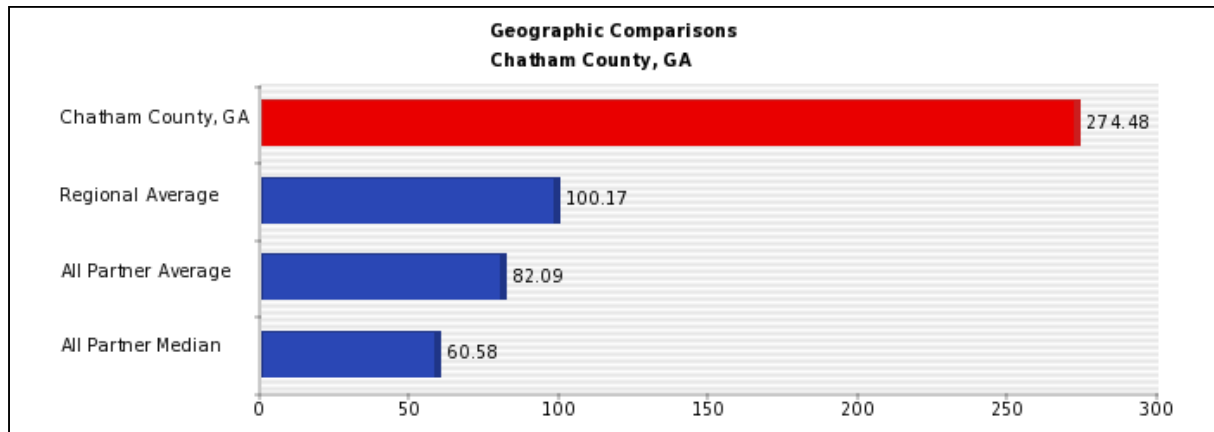
Venue Type	Number
Multi-purpose facility used for live performing arts events	709
Single-stage arts center	575
House of worship	279
Primary/secondary education facility	267
Higher education facility	250
Multi-stage arts center	167
Commercial hall	142
Other	42

Local partners also described the main emphasis of programming in each venue from a list of five categories that were suggested. The vast majority of venues were described as "multi-discipline" as the main programming theme, followed by theatre, classical music, popular/world/jazz/folk, and then dance.

Programming Emphasis	Number
Multi-discipline	1,542
Theatre	457
Classical Music	194
Popular/World/Jazz/Folk	183
Dance	55

This indicator calculates the number of seats in all county venues as gathered by the local partner, divided

by the total county population in 2010, and presented as a figure for every 100,000 residents.

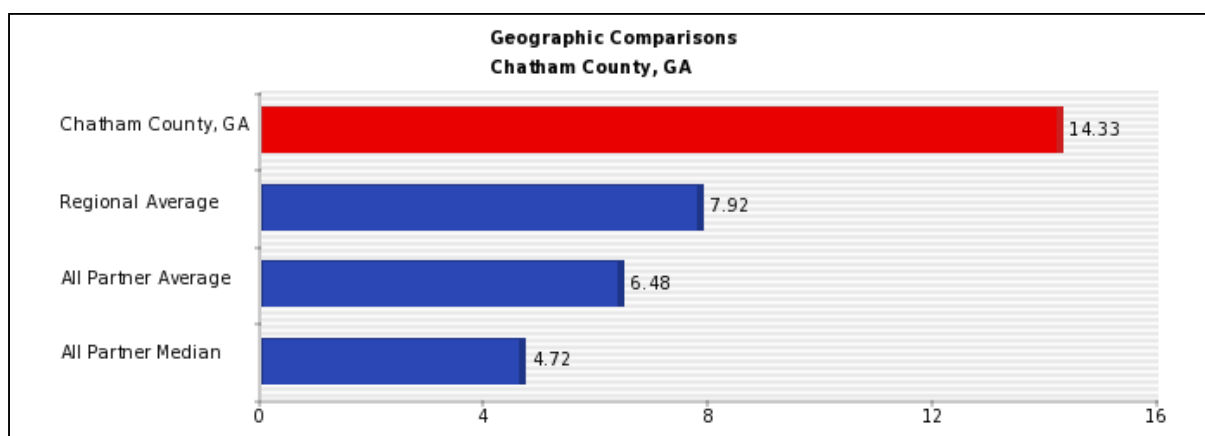


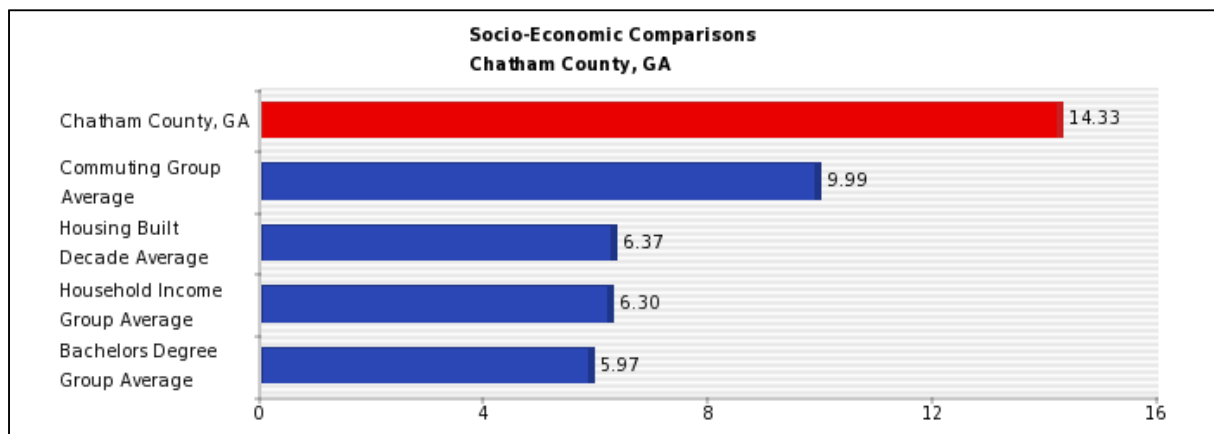
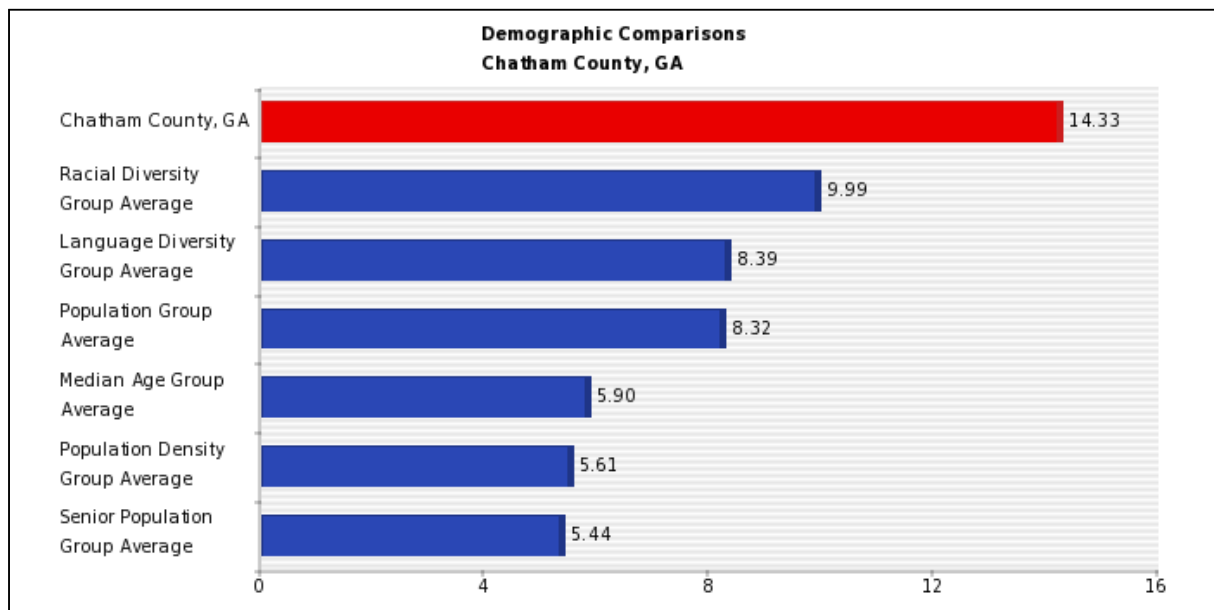
23: Visual arts exhibition spaces per 100,000 population

There are many visual arts venues in communities that are often recognized as important to the ecosystem of visual arts exhibitions. These spaces are beyond the large, institutional museums that are easily inventoried through secondary data (such as accredited museums and/or members of the American Museum Association for example). Nor are they commercial galleries focused on sales, but instead are spaces/venues that are occasionally or persistently used as a forum for exhibition. These spaces can be viewed as mainstream or 'alternative' and in non-profit or for-profit institutions. Here are some examples:

- Art schools
- Artist collectives
- Book stores
- Community arts centers
- Exhibition spaces
- Lobbies of any type of institution
- Lobby galleries in a performing arts venue
- Permanent galleries
- Public libraries
- Public or private schools
- Temporary 'pop-up' installations
- University and college campuses

The indicator is the number of such spaces per 100,000 county residents. Data was provided by partners for 68 counties, with a total of 2,462 exhibition spaces reported and with the average county offering 6.41 such spaces per 100,000, and the median county having 4.7.



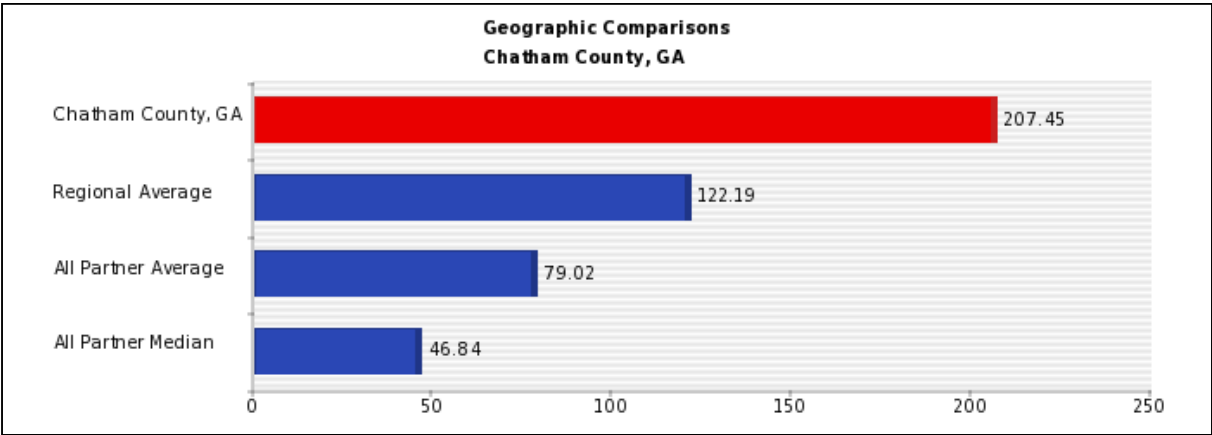


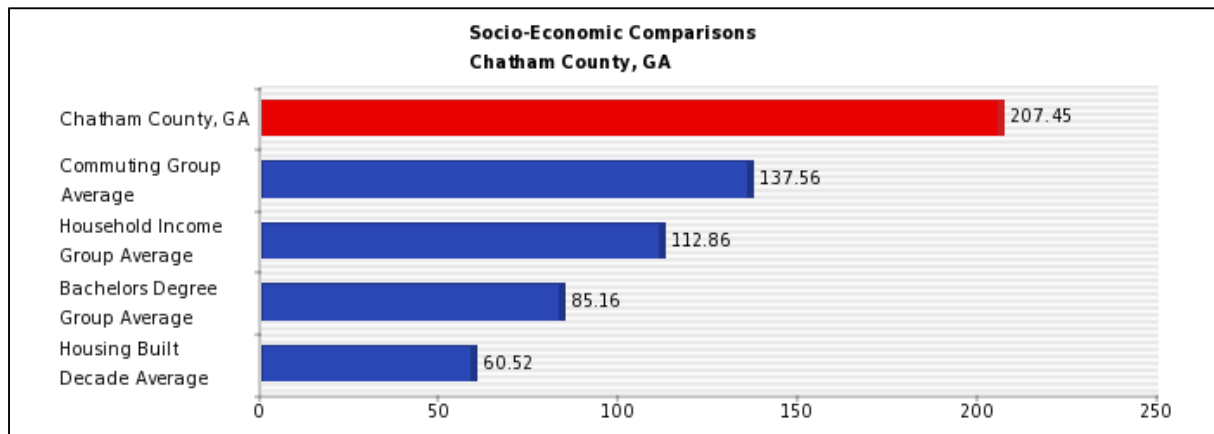
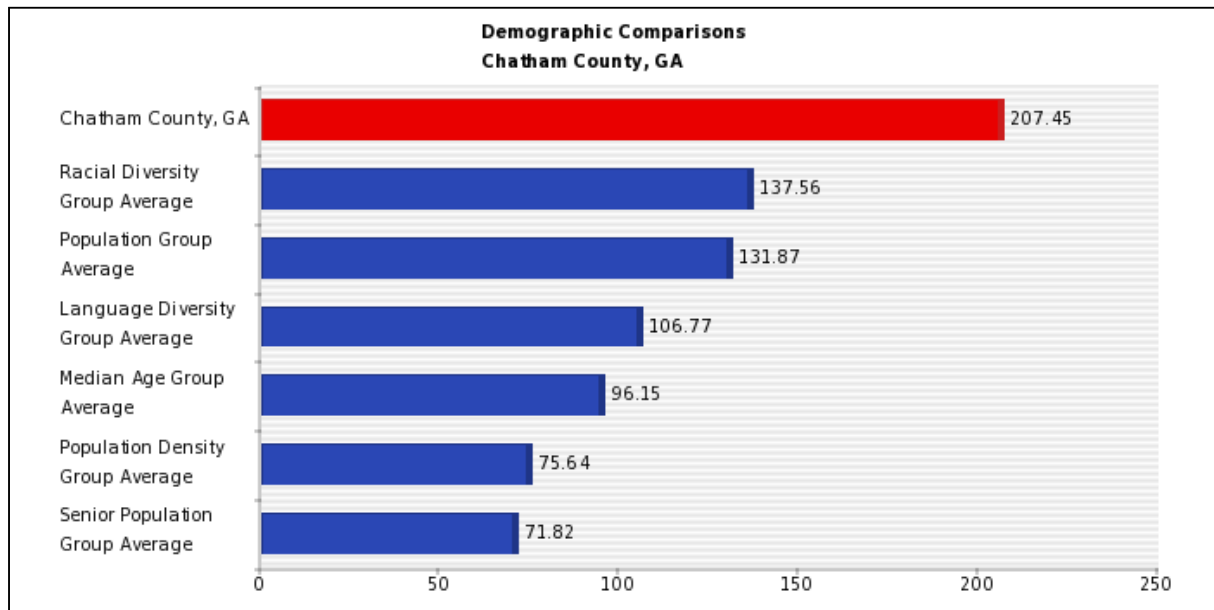
24: Nightlife opportunities per 100,000

Communities often have nightspots, retail business that focus on the performing arts, where people go routinely to hear music in a room that uses live music to bring customers in to the door. There is a differentiation here between nightspots and more formal performing arts venues. Nightspot venues can be commercial, and may also serve food or beverages. What they share is that their PRIMARY way to get people in the door is live music, and they have IDENTITY as music venues. This is independent of style or genre – jazz, rock, folk, r & b, hip hop, alt music, world music, etc. are all fair game. Criteria for identifying such venues included:

- The venue is known as a place to go out to hear music; it's a featured and not an incidental characteristic of the venue?
- It has regular, consistent programming – at least several shows per month. It might or might not have a cover charge.
- It could be a once-a-week music night or an every night program. Programming can be generalized, or in series with specific genres, such as 'folk' or 'jazz.'

The indicator is the number of such spaces per 100,000 county residents. Data was from partners in 63 counties, who reported a total of 2,572 nightlife venues with the average county offering 78.7 such spaces per 100,000, and the median county having 46.8. These levels confirm that nightlife is a common element of the cultural life of communities around the country.





Local connection to national organizations

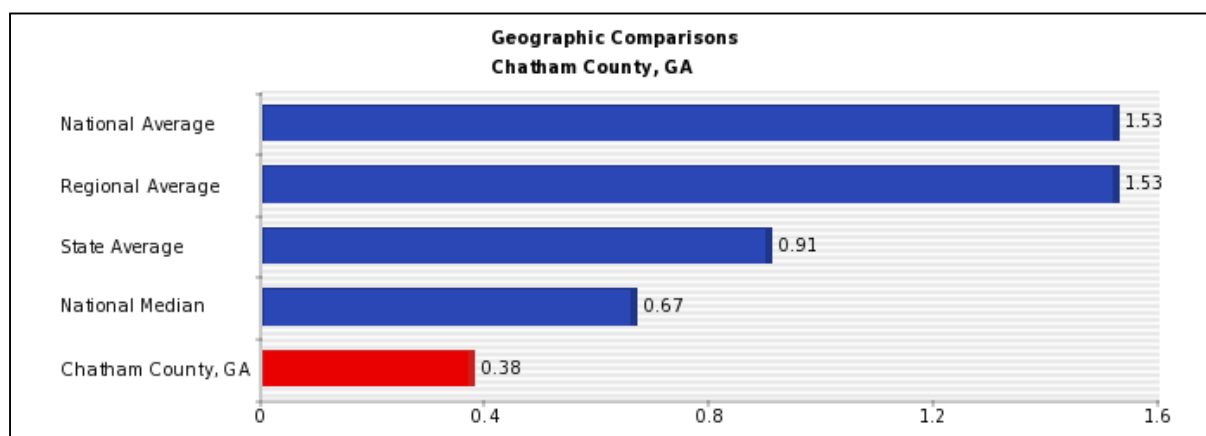
We believe that part of the vitality of arts and culture is not only strong community identity but also well-informed connections to broader national issues and trends. No single avenue can provide all of the links between one community and a broader national picture, but participation in the national arts scene through membership in national arts service organizations is a very suitable proxy.

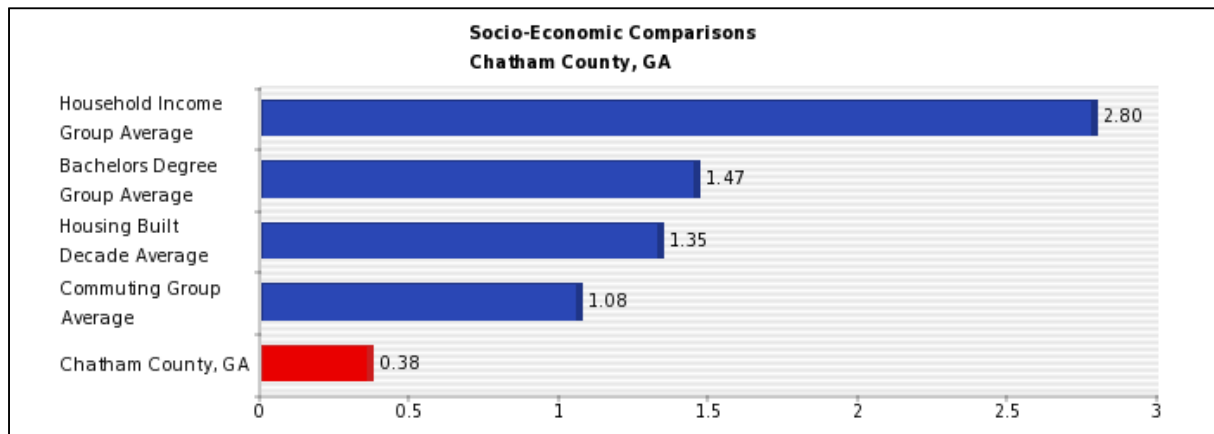
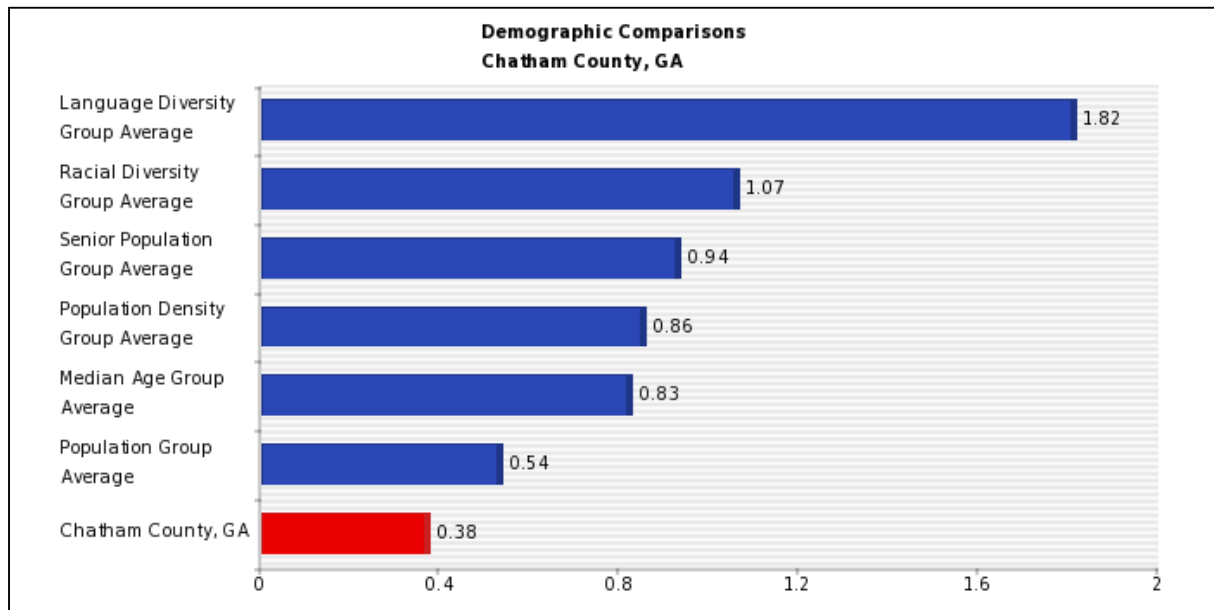
Most professional societies for individuals and field service associations for arts organizations serve their members with information, advocacy, centralized study of the field, convenings, and communication. Such organizations often have magazines and web sites, create marketplaces at their annual conferences, and convey information about the field as a whole to individual members whether they are people or organizations. In some cases they maintain national standards, codes of ethics and accreditation programs. The indicators in this factor measure the presence of members of national arts service organizations in counties. Three indicators are included - the number of accredited museums; the sum of national field service organization members; and the sum of national arts education teachers association members - all *per capita*.

25: AAM accredited museums

The American Association of Museums (AAM) is the premier support organization for museums. AAM developed its accreditation program in 1971. Since that time it has become widely recognized as a 'seal of approval' for museums, regardless of size. The accreditation program examines the professional and ethical practices of a museum in regards to its overall management, governance and general operations, collections management, standards of exhibition, and acquisition of works for the museum. The program is driven by rigorous standards and careful peer review. AAM accreditation is widely accepted as recognizing the highest level of certification of professional standards in the museum field internationally.

This indicator measures museums per capita in a community that have been certified in the AAM accreditation program. There were about 800 such museums in late 2010, so necessarily they are not found in every county. It is scaled to show the number of such museums per 100,000 county residents.





26: National arts service organization members per capita

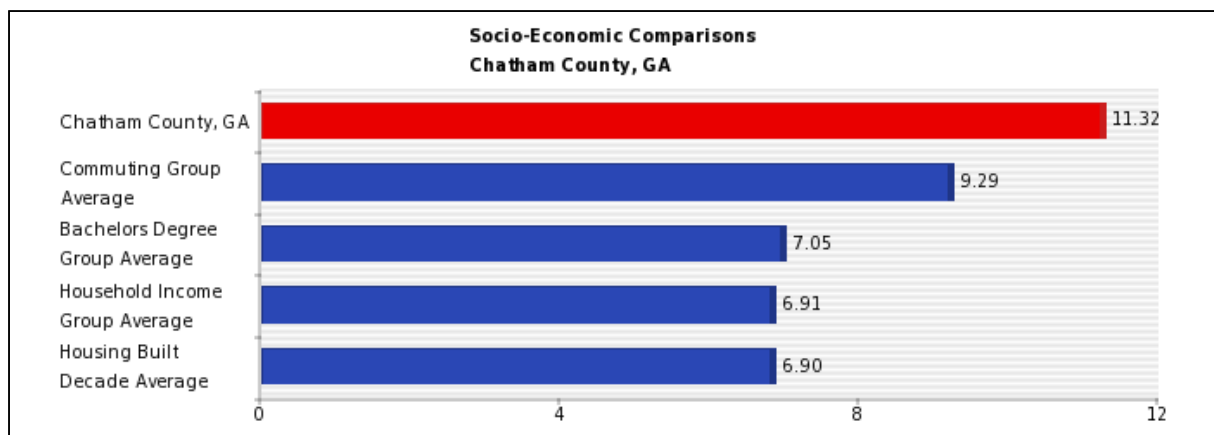
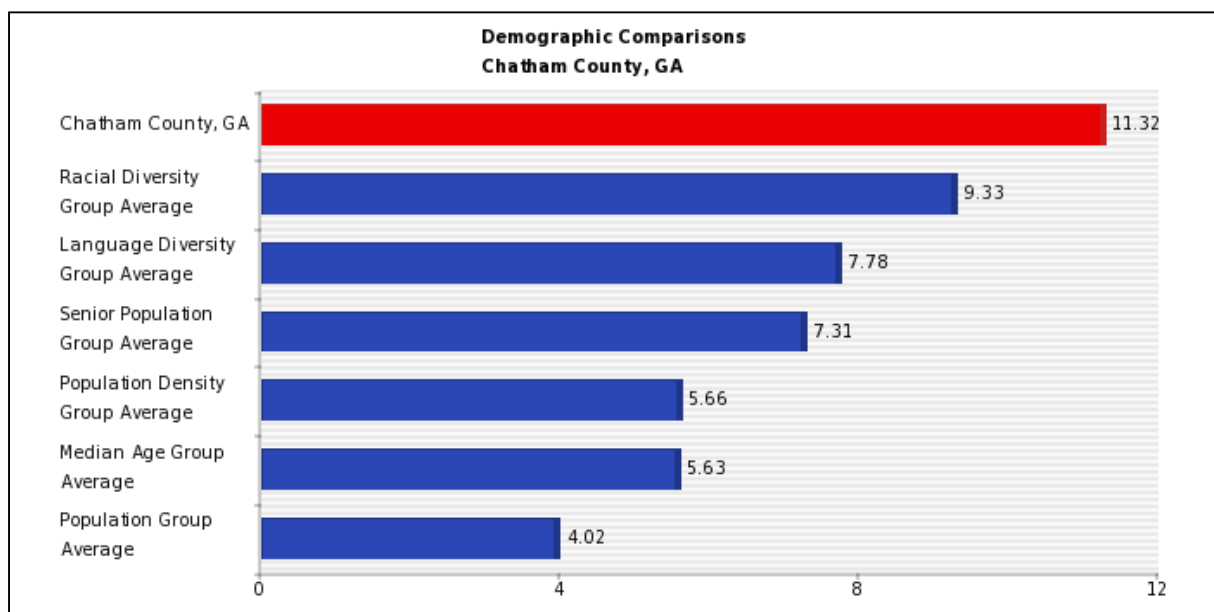
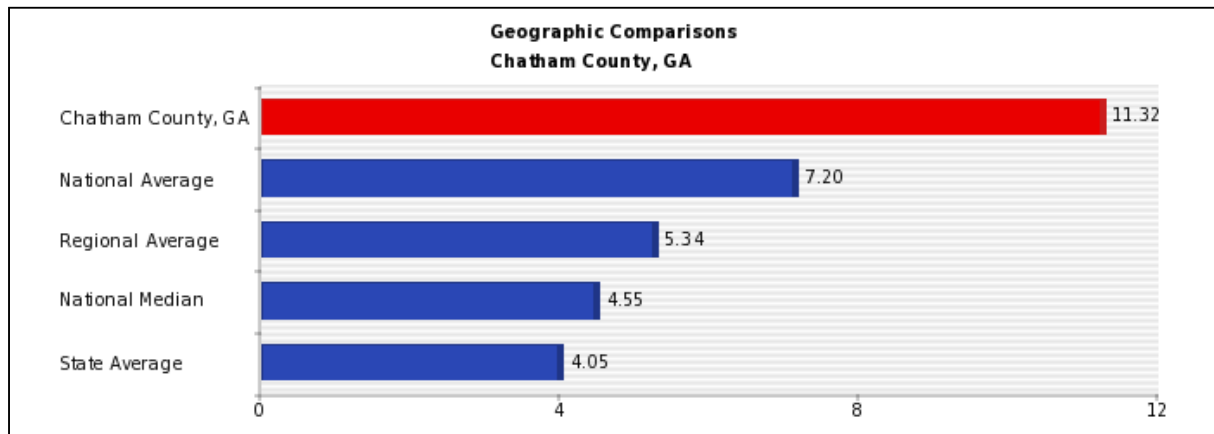
Other institutional arts fields are also served by national service organizations devoted to specific artistic genres, disciplines, and institutions. The performing arts field is especially rich with national service organizations, but it is not the only place where organizations in an industry work together through a service organization. This indicator incorporates the total membership of eight such national service organizations:

- Americans for the Arts
- American Association for State and Local History
- Chorus America
- League of American Orchestras
- League of Historic American Theaters
- National Guild of Community Schools of the Arts
- Opera America
- Theatre Communications Group

These organizations responded to a request to share the zip codes of every one of their members in 2010, a total of almost 13,000 institutions and individuals, with institutions making up the majority of members.

This set of national service organizations is by no means exhaustive, but it represents a critical mass of some of institutions with broad reach. These data were provided to Americans for the Arts based on membership rolls from late 2010 through early 2011. They were provided to AFTA based on zip codes and were associated with counties using the “zip-to-FIPS” procedure described in the Methodology section. Generally, members of these nonprofit service organizations are organizations themselves, not individuals.

This indicator measures the total number of national service organizations in each county for every 100,000 residents. This was done by adding up the total number of members of all of those eight groups. A high or low score relative to comparison groups could be the result of many factors, including the presence or absence of certain art forms in a community, and the vigor of the national service group in recruiting members.



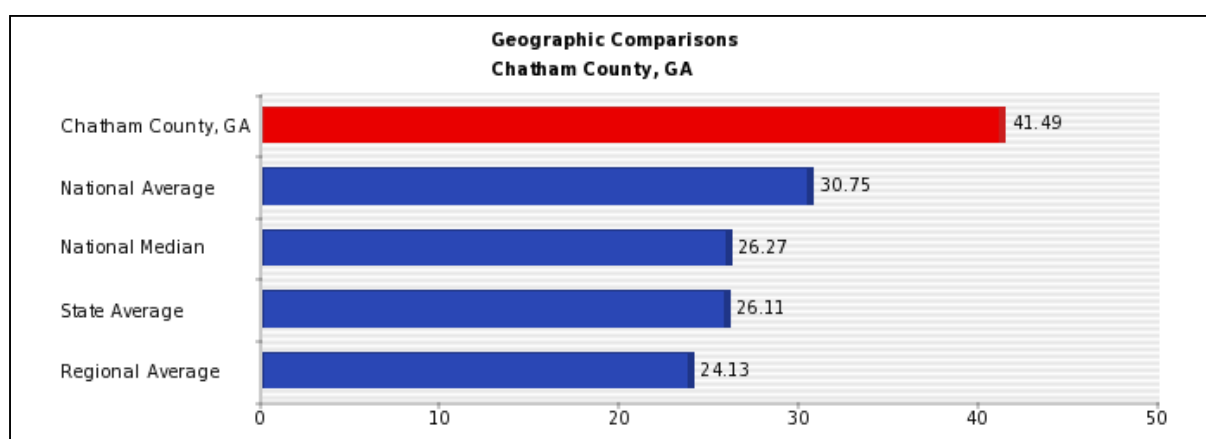
27: National arts education organization members per 100,000 population

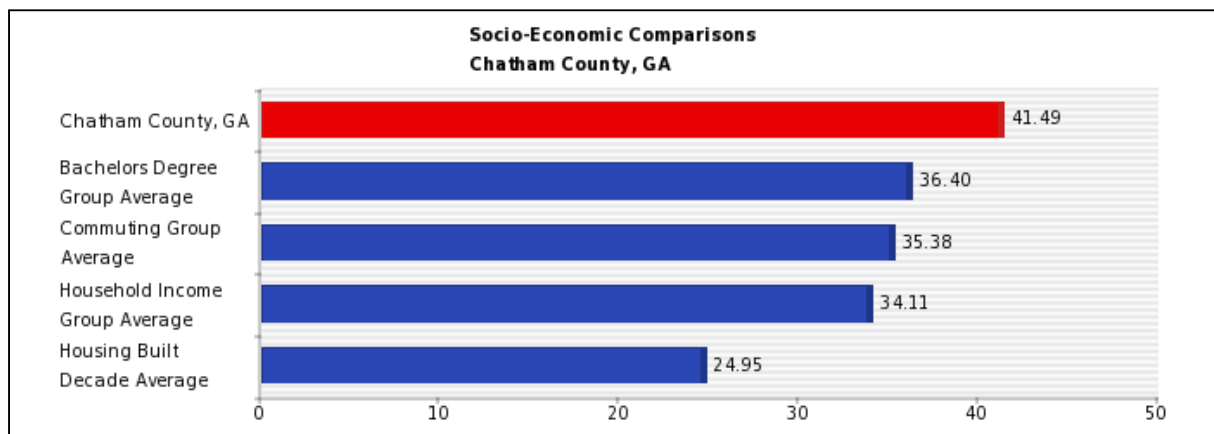
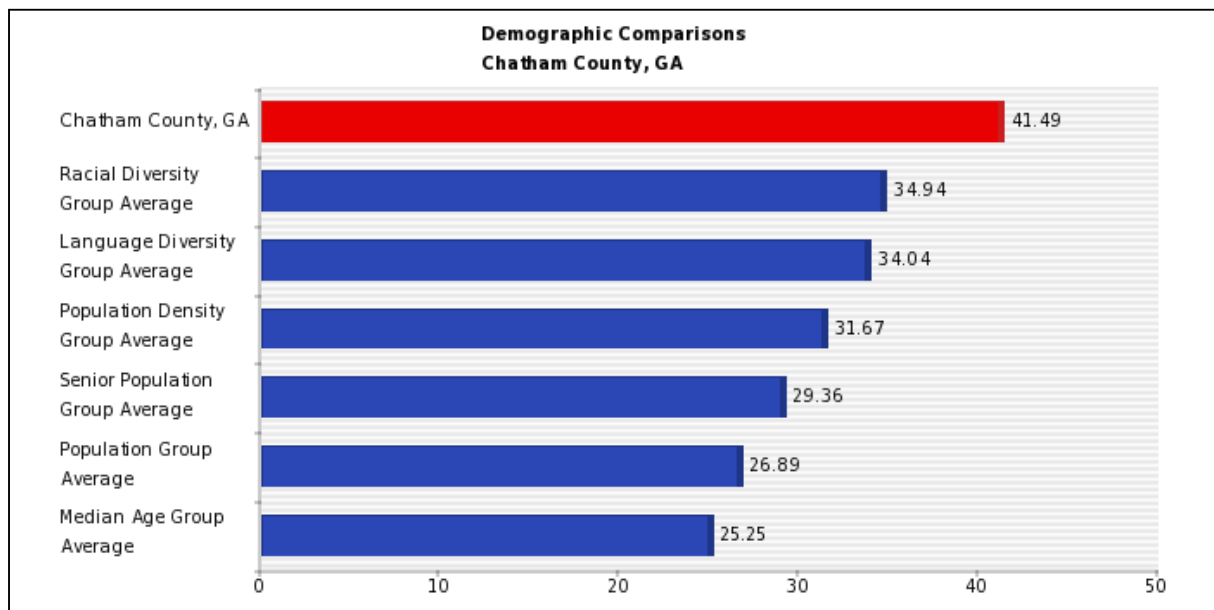
In a time period when arts education is imperiled across the country, professional associations serving K-12 arts educators have an especially important role in supporting the teachers who actually deliver arts education services to students. The four main disciplines that make up the bulk of the arts curriculum in the U.S. are art, music, dance, and theatre. The associations for these four fields generously provided membership data for the LAI reports:

- Educational Theater Association
- National Art Education Association
- National Association for Music Education
- National Dance Education Organization

Information was not provided by these associations on the specific member type or level, or on the names of their members – only their postal zip codes, which were associated with a county using the zip-to-FIPS procedure described in the Methodology section. Their total membership exceeded 72,000 nationally in late 2010 and early 2011.

This indicator examines the local presence of these national professional societies. This was done by summing the total members of the four societies in each county to determine how many serve every 100,000 county residents. This indicator provides a measure of the density of skilled, educated arts professionals in a community. Not surprisingly there is a wide range of *per capita* membership in these professional societies, with big cities having relatively small *per capita* numbers, and more sparsely populated counties having large ones – even though they have smaller total numbers.





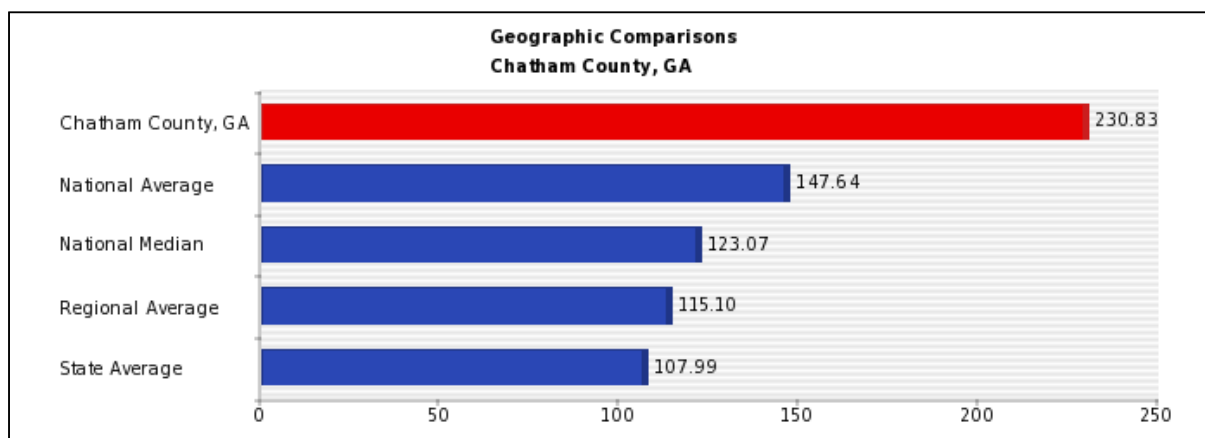
Artists and Arts Business

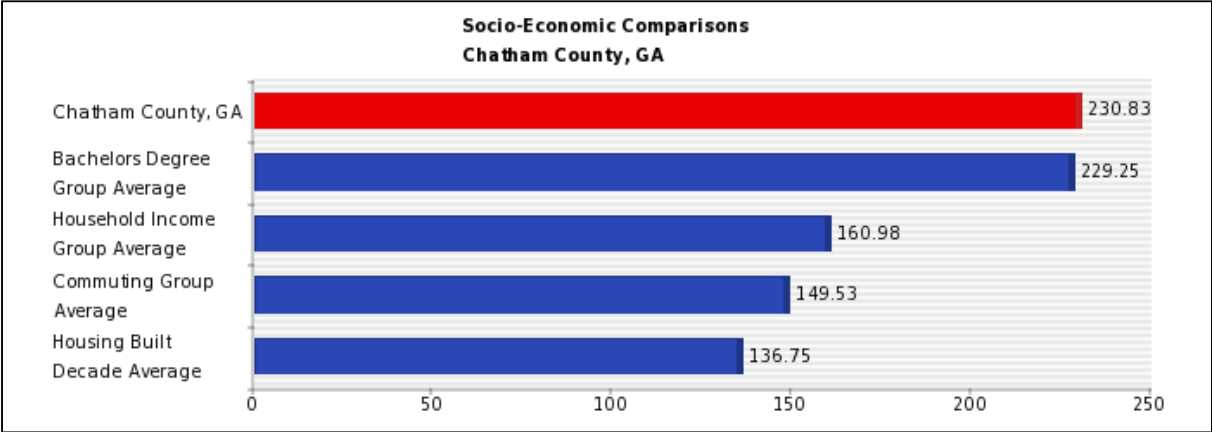
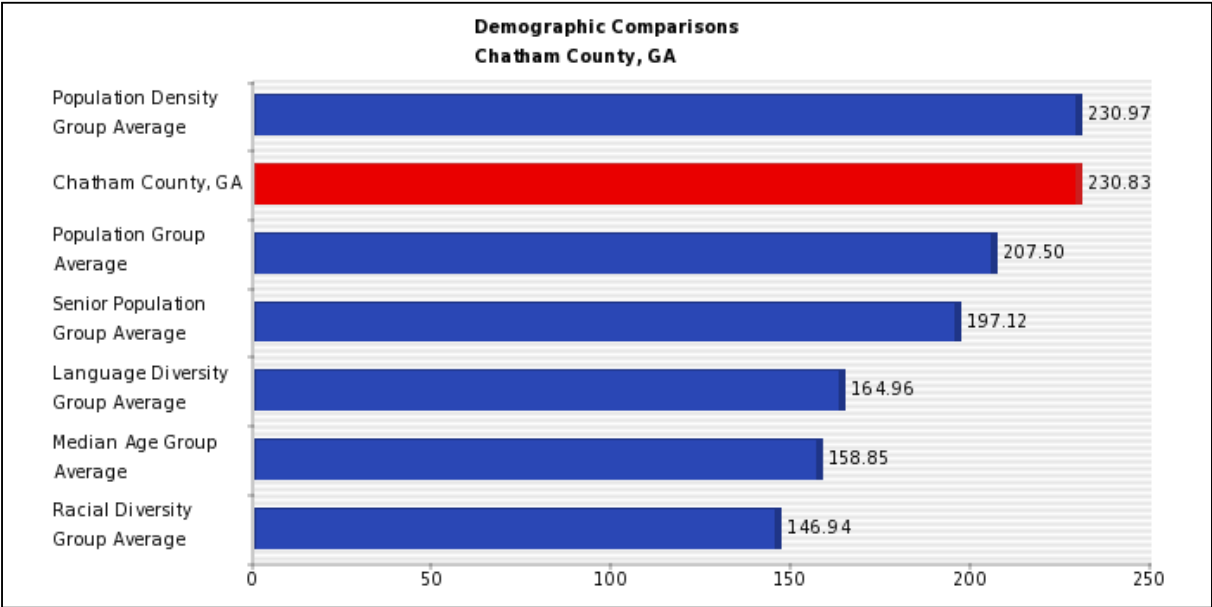
In recent years, more and more studies of the local arts scene have moved away from considering only nonprofits arts activity and government funding, to now also including data on commercial arts business establishments. Three indicators show the level of arts businesses, using two kinds of data. One is primary data gathered by LAI partners with specific local knowledge. These indicators also use data obtained for the annual "Creative Industries" studies, as well as data from the Census Bureau. Looking at them together helps triangulate on the scale of the arts economy in any particular community.

28: Solo artists per 100,000 population

Independent artists are one of the most vivid pieces of evidence that the arts are thriving in a place. Solo artists, regardless of artistic medium or discipline, are very often both the fuel and the spark of a local arts scene. Many artists are also entrepreneurs, launching their work into the world through their own studios, performance spaces, and readings. Overall, we think of the presence of solo artists as a marker of the capacity of a community to deliver the arts. The Bureau of the Census provides data on the number of "non-employer" businesses in many NAICS codes.

This indicator measures the number of solo artists per 100,000 residents of a county. They are identified as solo artists by non-employer establishments in four-digit NAICS code 7115, which describes "Independent artists, writers, and performers." Nationally, there were 678,000 solo artists in 2009. This indicator is also in the National Arts Index.



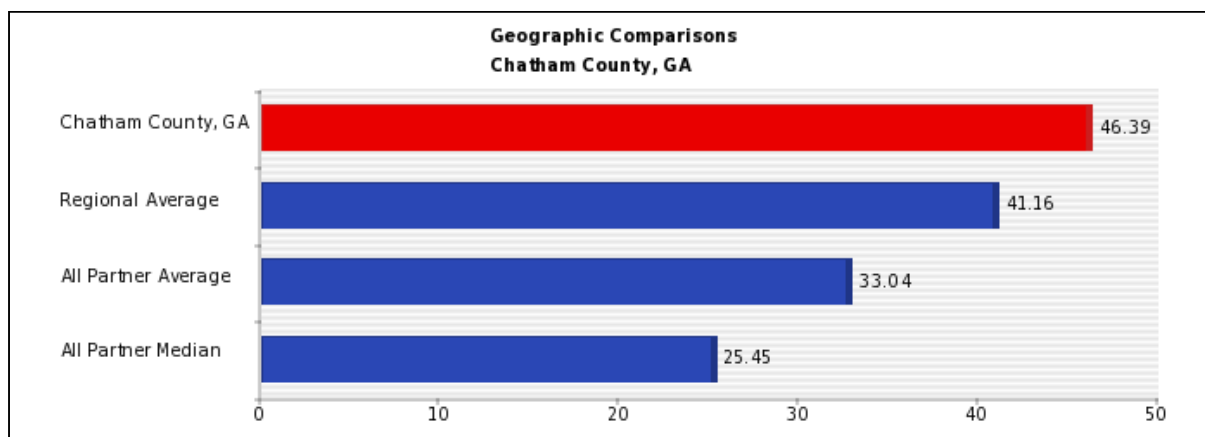


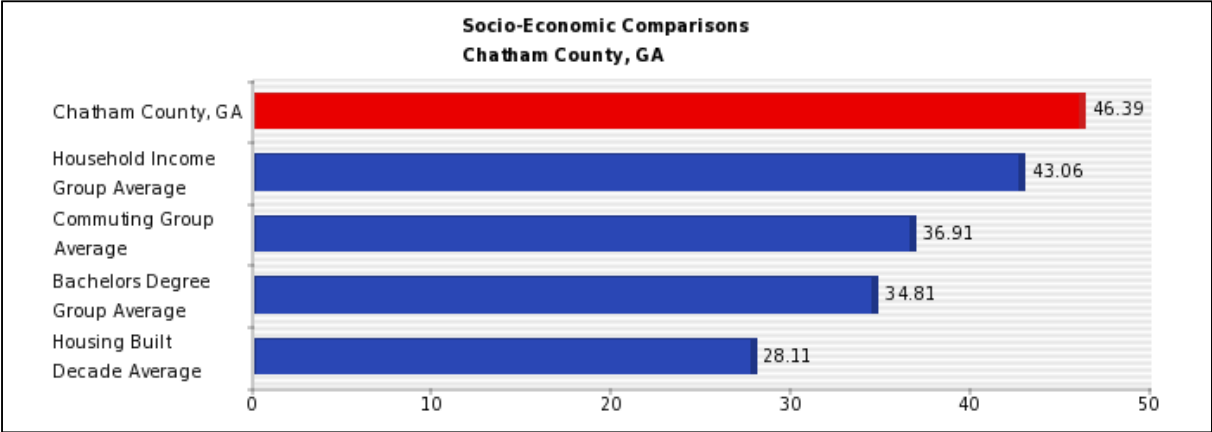
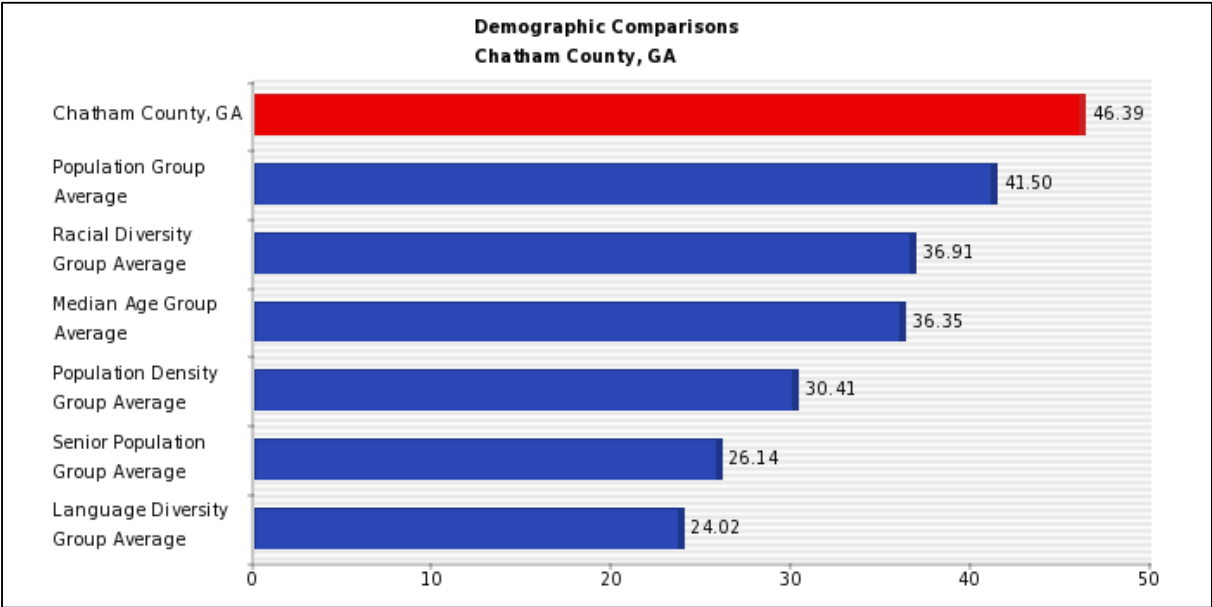
29: Locally owned arts businesses per 100,000 population

In any business, local business owners and businesses (regardless of industry) are likely to be personally attuned to and responsive to the local environment. These businesses contribute to the local character of a community, adding distinct identity to a community's cultural amenities through their choices of products and services, and through the close customer relationships. Local owners of arts-related businesses have a vested interest in the arts and culture in their community, its overall economic health, and the quality of life there.

This indicator measures data collected in each county by Local Arts Index partners, who counted up the different local arts businesses that are locally owned. The intent was to identify those arts businesses that are locally or regionally owned, not those that are part of national chains and franchisees. As with other indicators gathered at the primary level by local partners, the data represents their best judgment through their best efforts to gather data. A total of 77 partners submitted data for this indicator in 2011, reporting 16,266 locally owned arts business in their counties, an average of 1,365 per partner. The table below shows that the five most commonly reported arts businesses were bookstores, art supply stores, private dance studios, music supply stores, and recording studios. Along with private art galleries, private music schools, and CD/record stores, they were present in more than 90% of responding partners' counties.

This inventory was converted to a *per capita* measure, counting the total number of such businesses but per 100,000 residents.



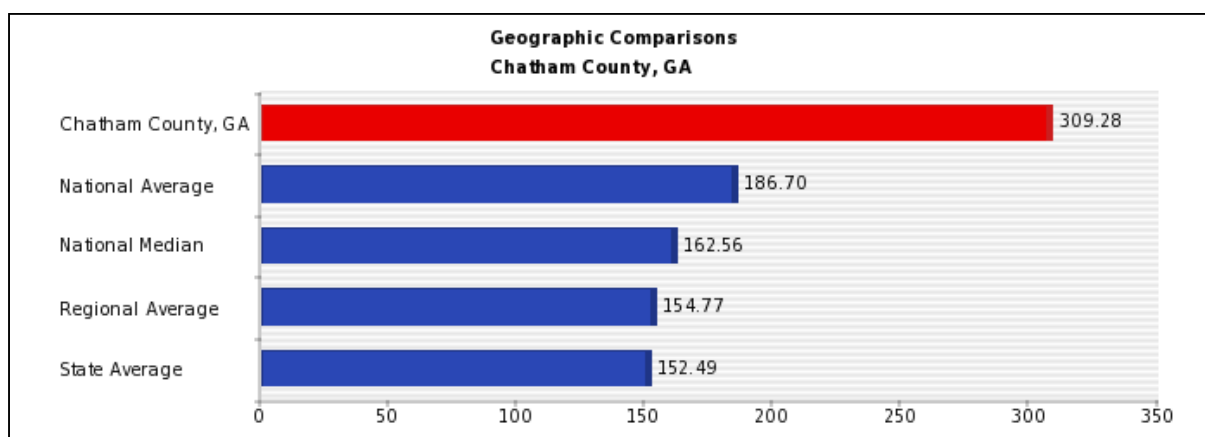


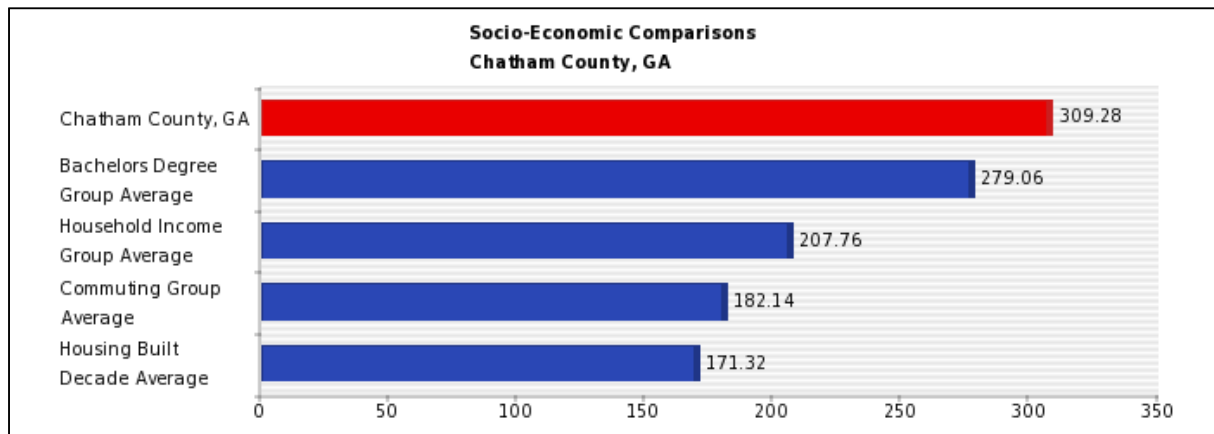
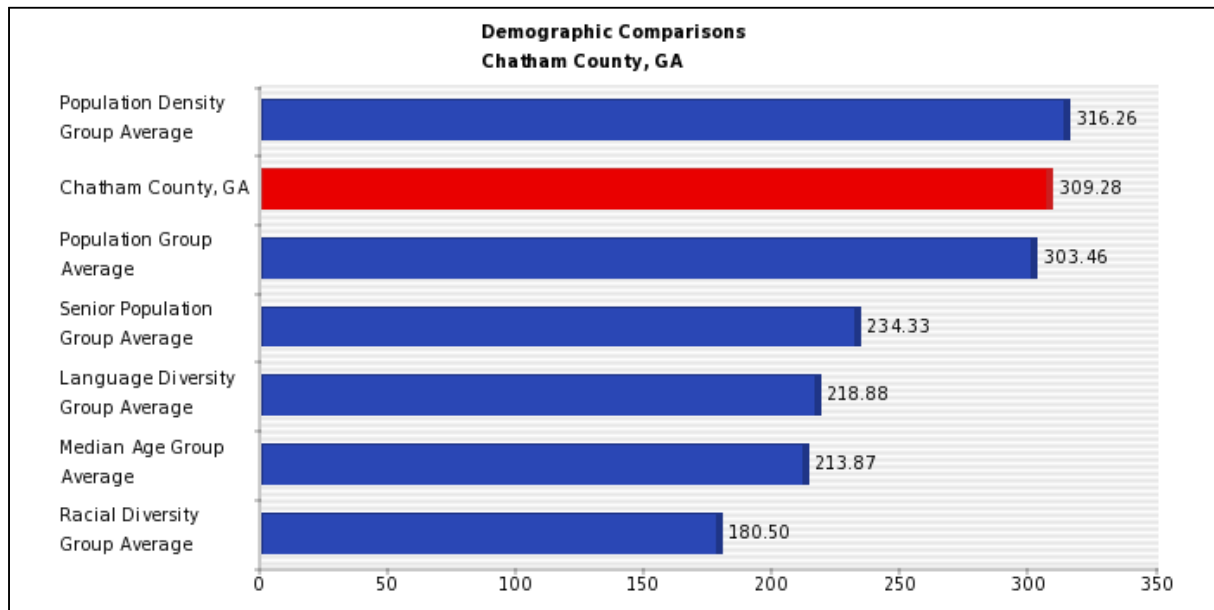
30: Creative Industries businesses per 100,000 population

The “Creative Industries” reports from Americans for the Arts are annual tallies of arts-centric businesses and arts-centric employees in communities. The “arts” in the Creative Industries are defined using the Standard Industrial Classification (SIC) system that was common in economic, business, and policy analysis for decades until the mid-1990s. The SIC system is quite detailed, with unique codes for specific business types, even those with relatively few such enterprises. There are SIC codes for makers of both calliopes and accordions, for example. Generally, SIC is a “legacy” system as the NAICS system is more common these days. It is much more fine-grained than the NAICS system which has fewer than 50 classifications particular to arts and culture – including just one for musical instrument manufacturers. Dun & Bradstreet (D & B) continues to classify businesses using the SIC code, providing access to that greater level of detail.

D & B is an information services company that gathers and reports information from the vast majority of American businesses and nonprofits. Americans for the Arts selected 644 SIC codes as describing the “Creative Industries,” and D & B provided county-level tallies of these arts-centric organizations and their employment counts using data collected in 2011. To be clear, even though this is placed in a factor called “Arts Businesses,” these counts also probably include some nonprofit organizations.

This indicator measures the number of “Creative Industries” businesses in each county for every 100,000 residents. It can be interpreted as a measure of how much is available, but also as a measure of how much competition there is for each organization. High per capita numbers may mean there are many options available to residents, but also that each arts business is contending with all the others for a share of consumer dollars and time. Comparatively low per capita numbers suggest comparatively few offerings – which could be a positive signal to entrepreneurs of need or market opportunity.

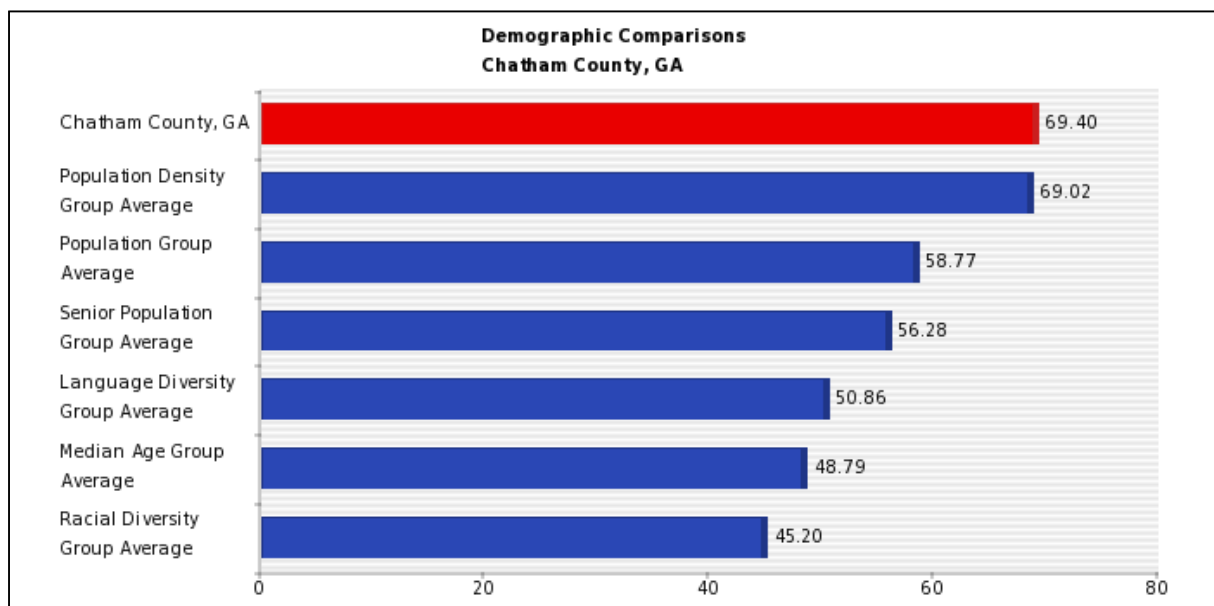
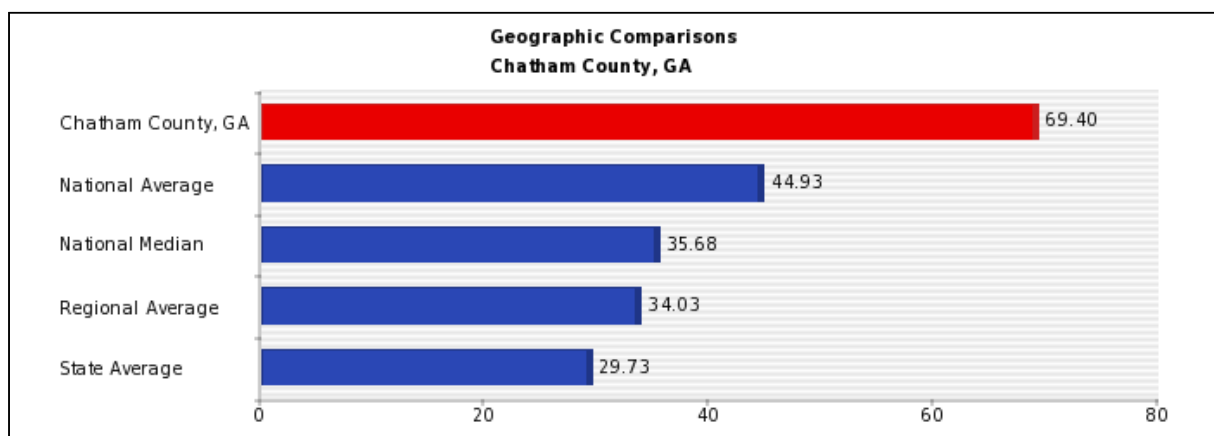


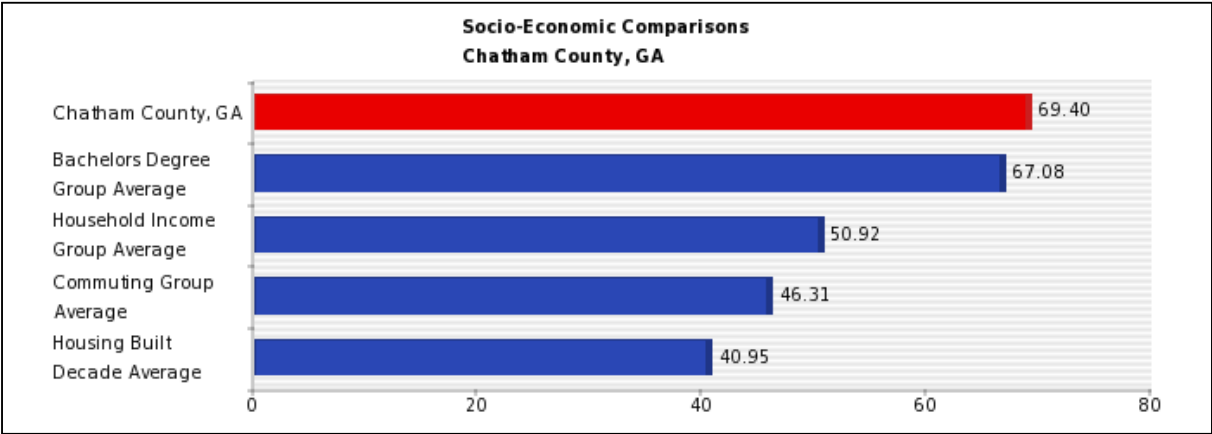


31: Arts and culture establishments per 100,000

The prior indicator on Creative Industries businesses per capita used data from Dun & Bradstreet. The federal government provides a similar resource in the County Business Patterns pages on the Census Bureau web site. A key difference is that the government now uses the North American Industrial Classification System (NAICS) to classify industries. The old SIC system had many thousands of codes; NAICS only has about 1,800. That means, necessarily, that many of the more detailed and fine-grained SIC codes are combined into one SIC code. One NAICS code, for example, combines several dozen musical instrument manufacturers into one. The LAI and NAI use a set of 44 NAICS codes that we selected as the best representation of arts and culture. Again, this may include some nonprofit organizations as well as businesses.

This indicator measures the number of arts and culture establishments as defined in the NAICS system for every 100,000 residents. It covers some of the same ground as the Creative Industries studies, but uses a broader brush and publicly available classification system. Like the Creative Industries indicator, it shows the range of choice for residents and the extent of competition, but also the benefits of clustering.





Arts Nonprofits

The vigor of the arts rests in many ways on the thousands of nonprofit organizations that present and organize arts programs in communities around the country. In many arts disciplines (such as visual and performing arts, historical and museum organizations, and arts education), nonprofit status is the norm. Most are charitable organizations under section 501(c)(3) of the Internal Revenue Code

The data come from the National Center for Charitable Statistics (NCCS) at the Urban Institute and describe only those organizations that filed IRS Form 990 in fiscal 2009. Nationally, the total number of organizations in these categories increased from about 75,000 in 1999 to 113,000 in 2010. It is worth noting that only about 35 percent of these organizations file IRS Form 990 in any given year. The most likely reason that some do not file is that they are small. Organizations with less than \$25,000 in total revenues are not required to file Form 990.

To classify arts organizations, this indicator uses the National Taxonomy of Exempt Entities (NTEE), which includes about 400 different organizational types. Of special interest are those in 43 different categories in NTEE Major Group “A” (Arts Culture and Humanities), such as music, theatre, visual arts, dance, museums, and media, and some in other major NTEE Groups, describing fairs, festivals, libraries, botanical gardens and arboreta, and zoos and aquariums (NTEE B70, C41, D50, and N52). These last types are included in the tally because of their focus on collections and on their continuing educational roles. Find information on the NTEE system at: <http://nccs.urban.org/classification/NTEE.cfm>

There are nonprofit arts organizations that filed an IRS Form 990 in 1,204 counties in the U.S. Nationally, the average in those counties is 20.9 arts organizations per 100,000 population, and the median county has 15.3.

The following indicators examine first, the total number of *all* types of nonprofit arts organizations *per capita* in the county, followed by a *per capita* tally of eight different types of arts organizations that share similar mission and program orientations. Each one of the 43 specific NTEE codes has been assigned to one or another of these eight types. The research team used its knowledge of the arts field, along with other similar grouping of arts activity (for instance by UNESCO), combined with a plan for a small enough set of groups to make useful comparisons between them, and between counties. Here are the eight groupings.

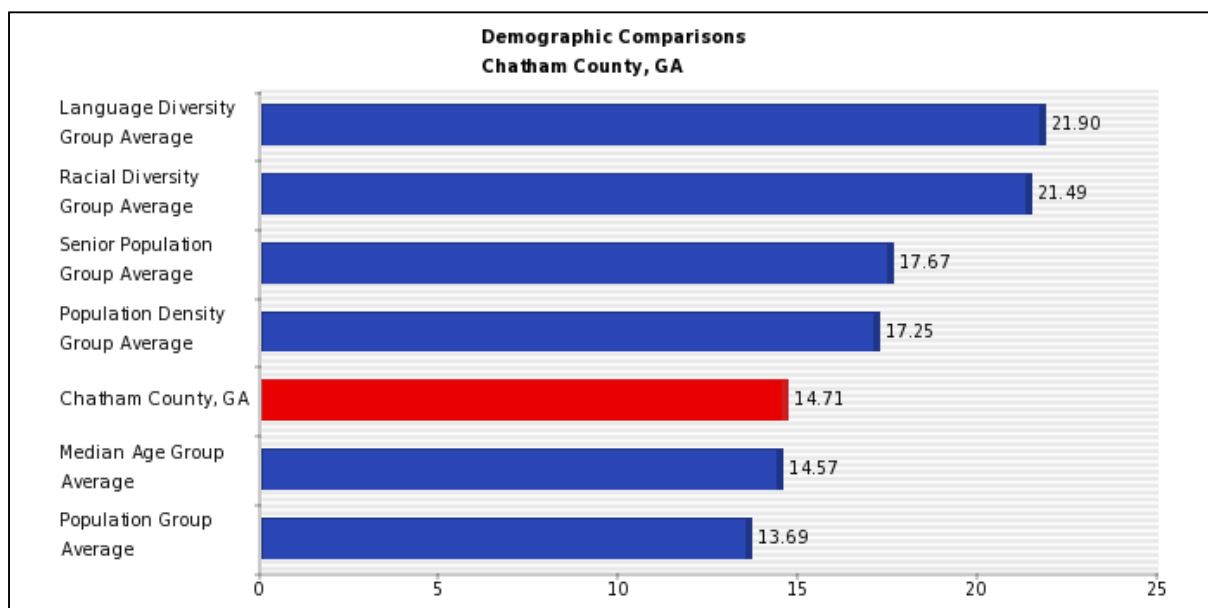
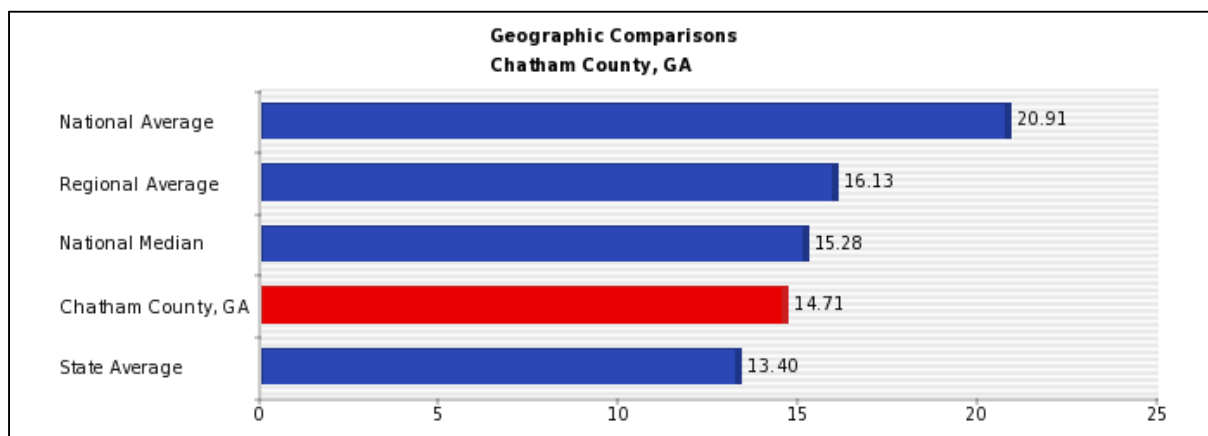
- Arts education organizations
- Collections based organizations
- Humanities and heritage organizations
- Media arts organizations
- Performing arts organizations
- Services to the field organizations
- Visual arts organizations
- Others - not classified elsewhere

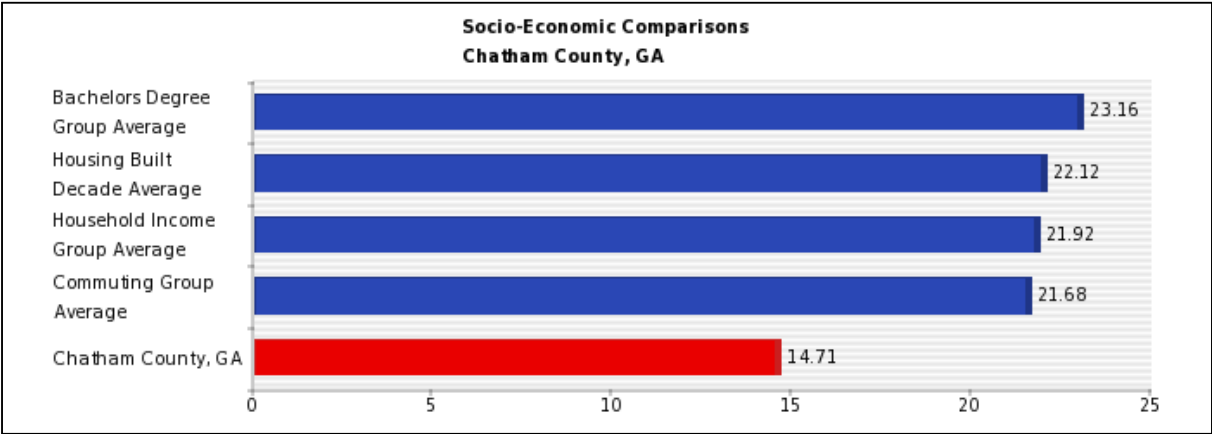
For each of these types, the number was summed and divided by the 2010 county population, and then scaled to show the number for every 100,000 residents. So, the next nine indicators show, respectively the

per capita measure for all types combined, and then for each of the eight types. With each indicator, the specific NTEE codes of organizations are shown that are placed in those types.

32: Total nonprofit arts organizations per 100,000 population

This is an especially useful indicator, we believe, as it shows the overall breadth of the nonprofit arts sector in a community as experienced by its residents. This indicator answers the question across all of the arts disciplines: how broadly available are nonprofit arts organizations for the average person? With all of the attention given to the nonprofit arts in cultural policy and cultural economics work, and the special impact of the nonprofit sector on the development of the arts across recent decades, it is especially significant to show availability of the arts as one part of the capacity of the arts in communities. Besides the groupings of arts types, we can also examine the distribution of arts organizations by age, and another indicator in this report looks at the way the arts sector in communities includes both older along with more recent “millennial” arts organizations. The groupings and age segments are ignored for this specific indicator, which combines them all together. As for some other *per capita* indicators, the figures are scaled to show the number but for every 100,000 residents.

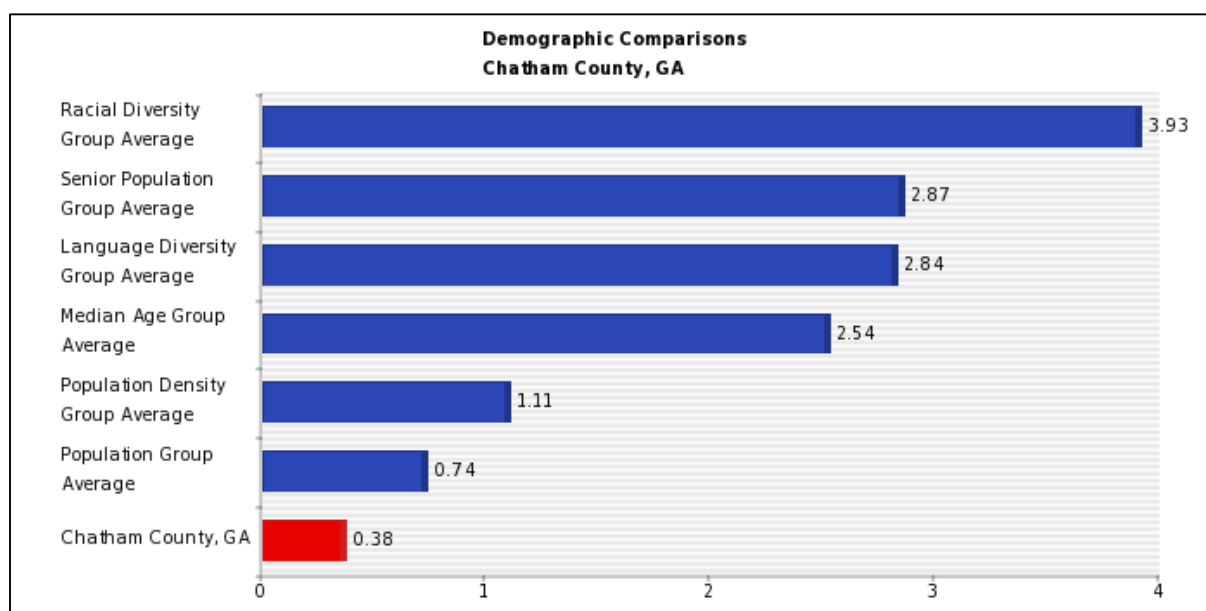
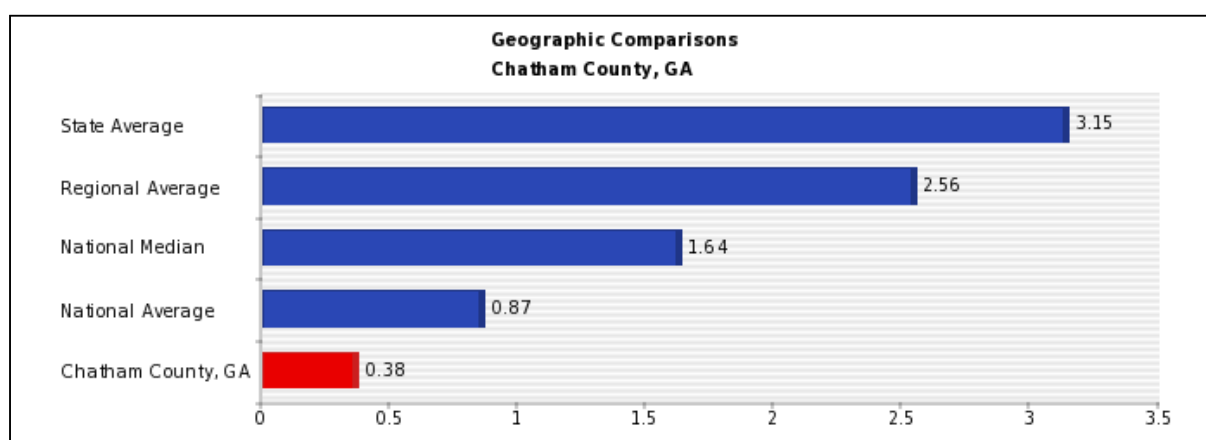


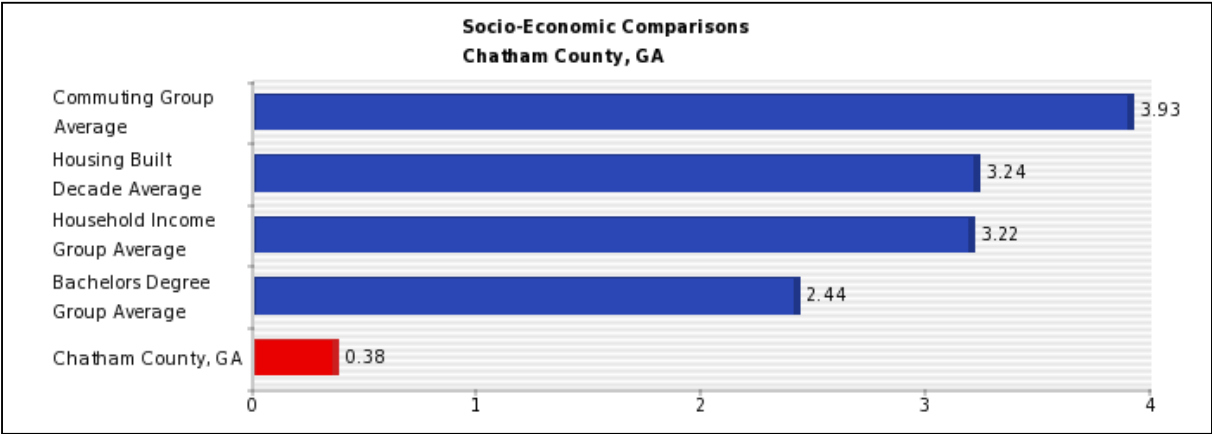


33: Arts education nonprofit organizations per 100,000 population

NTEE Code	Type Of Nonprofit Organization
A25	Arts Education/Schools
A6E	Performing Arts Schools

This group includes nonprofit organizations that focus on arts education, including schools of visual and performing arts. This indicator measures the number of arts education organizations with the two NTEE codes for every 100,000 county residents.

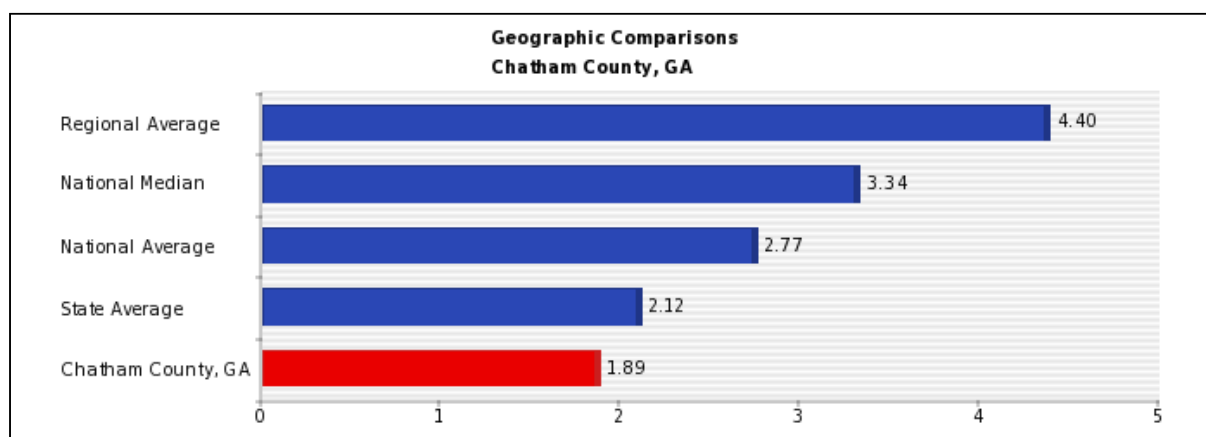


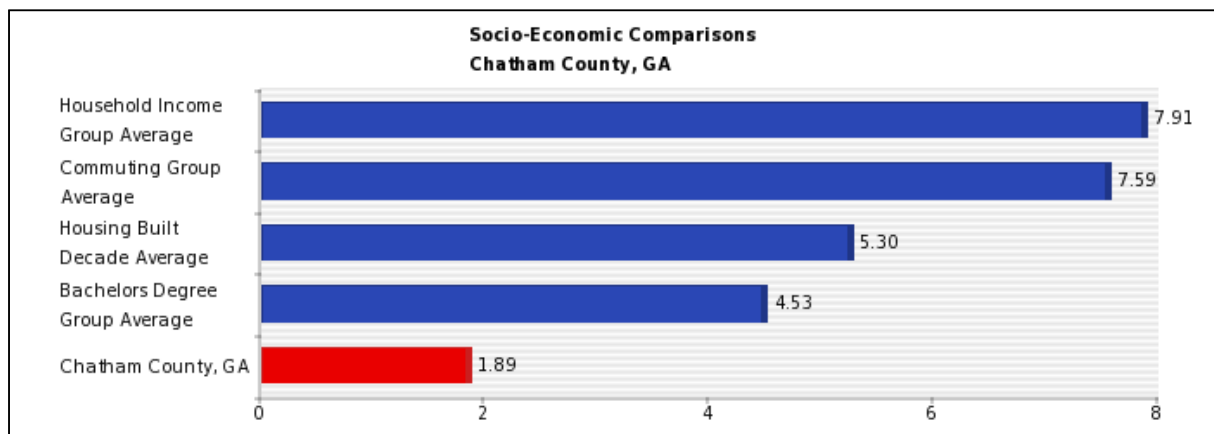
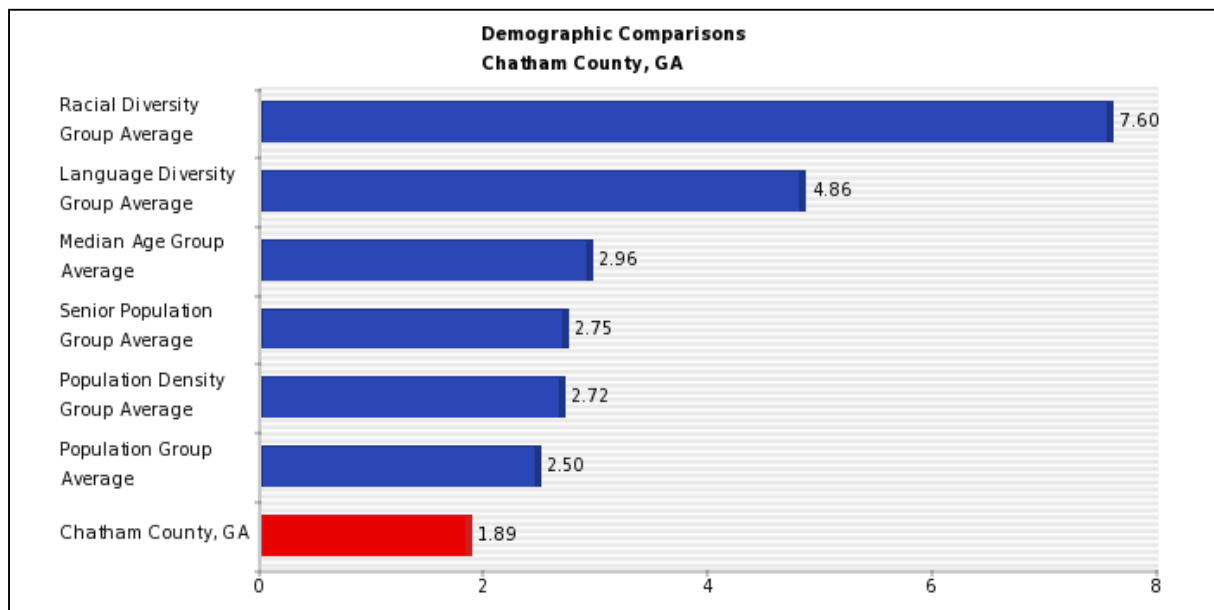


34: Collections-based nonprofit organizations per 100,000 population

NTEE Code	Type Of Nonprofit Organization
A50	Museums & Museum Activities
A51	Art Museums
A52	Children's Museums
A54	History Museums
A56	Natural History, Natural Science Museums
A57	Science & Technology Museum
B70	Libraries
C41	Botanical Gardens and Aboreta
D50	Zoos & Aquariums

This group includes nonprofit organizations whose programming centers around their collections, and which are educational and cultural resources for their communities. These organizations tend to be among the most capital intensive of nonprofits as they need facilities to house their collections – think of the land and buildings used by zoos, aquariums, and botanical gardens, as well as libraries and museums. This indicator measures the number of collections-based organizations for every 100,000 county residents.

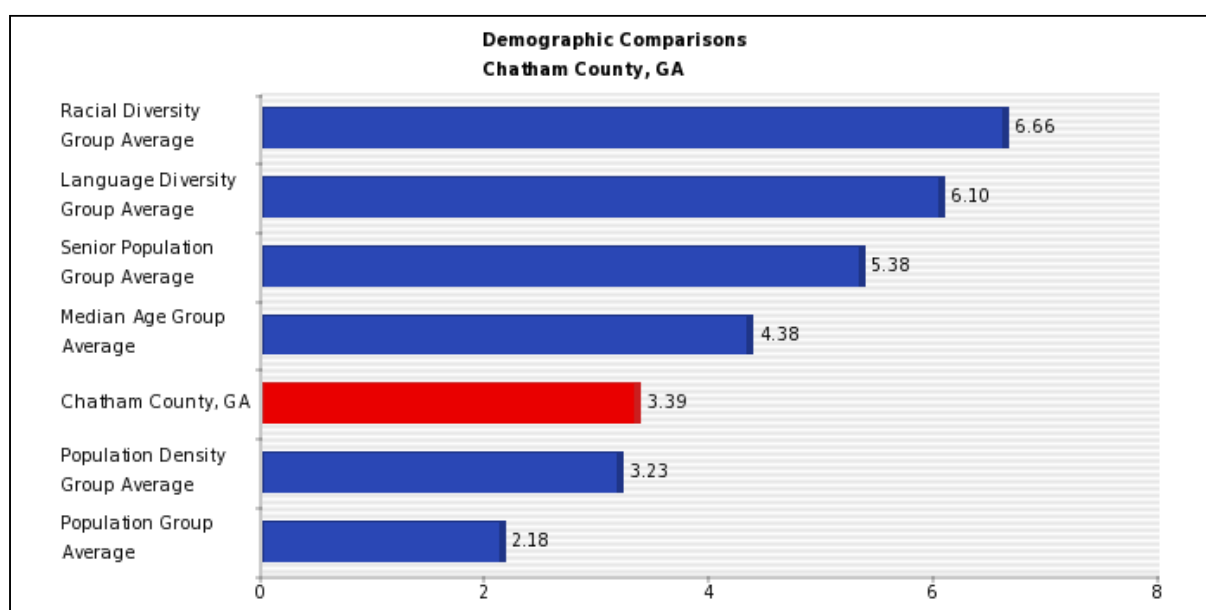
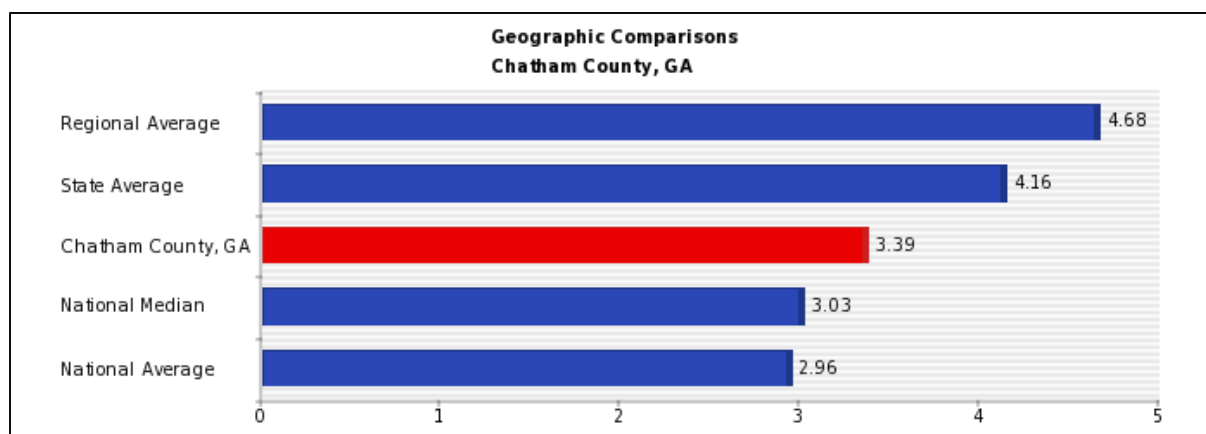


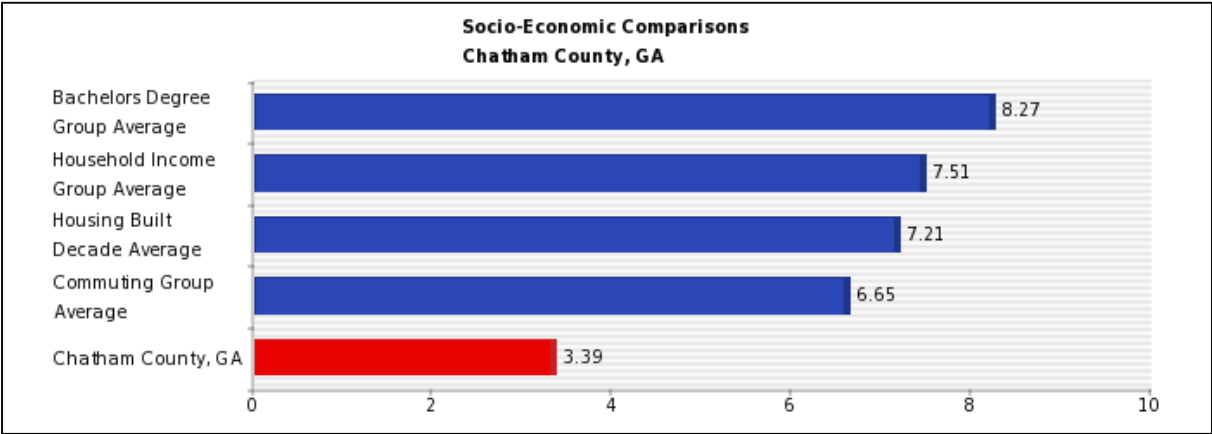


35: Humanities and heritage nonprofit organizations per 100,000 population

NTEE Code	Type Of Nonprofit Organization
A23	Cultural/Ethnic Awareness
A70	Humanities Organizations
A80	Historical Societies and Related Activities

Culture, heritage, history, and study are at the center of these organizations' activities. In generating reflection and comparison, they preserve important elements of our social character in diverse ways. Organizations in this type include ethnic and racial heritage organizations promoting long-held customs and traditions, as well as those that focus on distinctly local history, commemoration, and attributes. This indicator measures the number of humanities and heritage organizations for every 100,000 county residents.

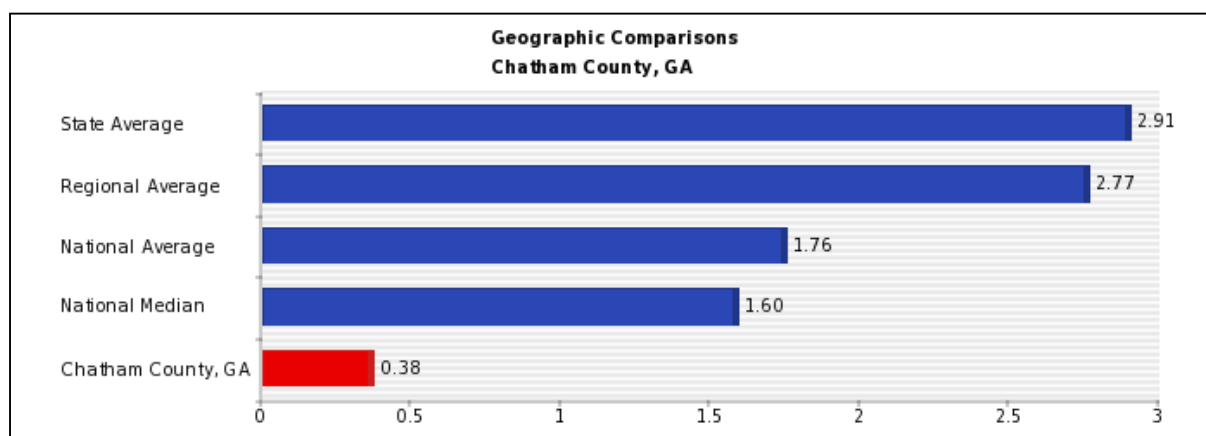


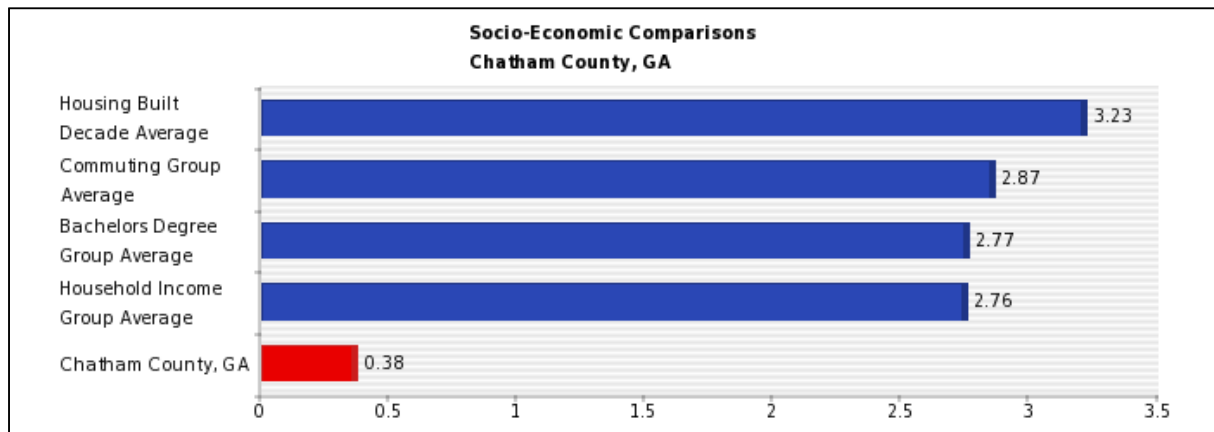
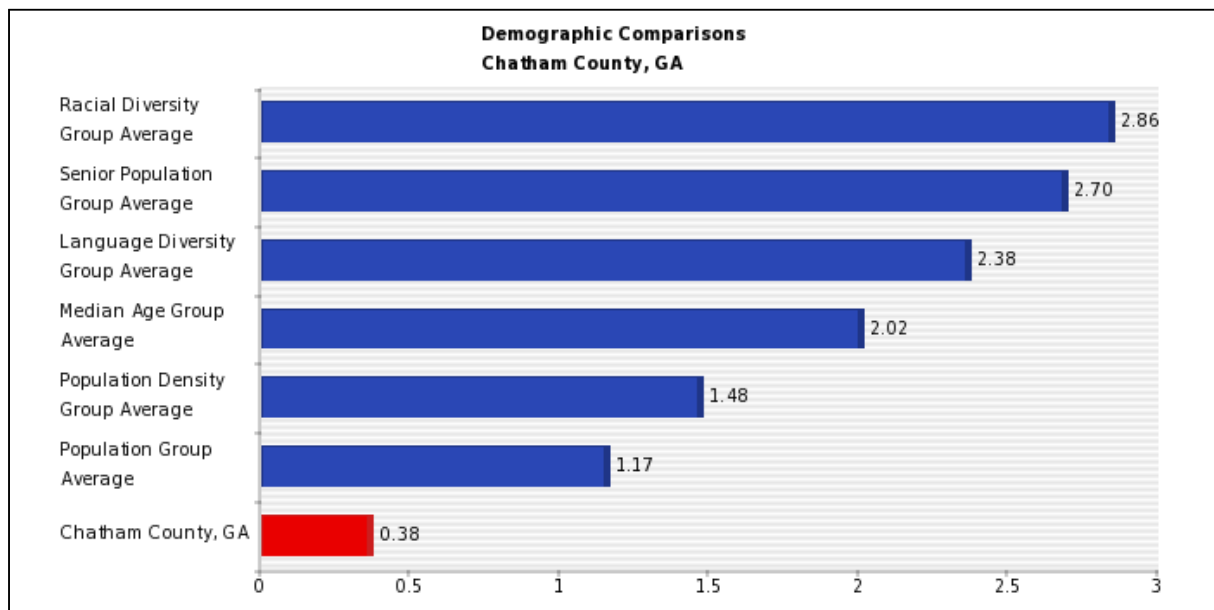


36: Media arts nonprofit organizations per 100,000 population

NTEE Code	Type Of Nonprofit Organization
A30	Media, Communications Organizations
A31	Film, Video
A32	Television
A33	Printing, Publishing
A34	Radio

In an increasingly technologically-oriented society, nonprofits in the media arts field generate and transmit information across multiple communications platforms. They house their own creative artists and collaborate with artists in other disciplines. More than most other types of arts organizations, the services of these media arts organizations may be felt far away as well as locally, and some may not have the same effect on a community that a live performance has on its audience. But public broadcasting tends to have more of a local flavor. This indicator measures the number of media arts organizations for every 100,000 county residents.

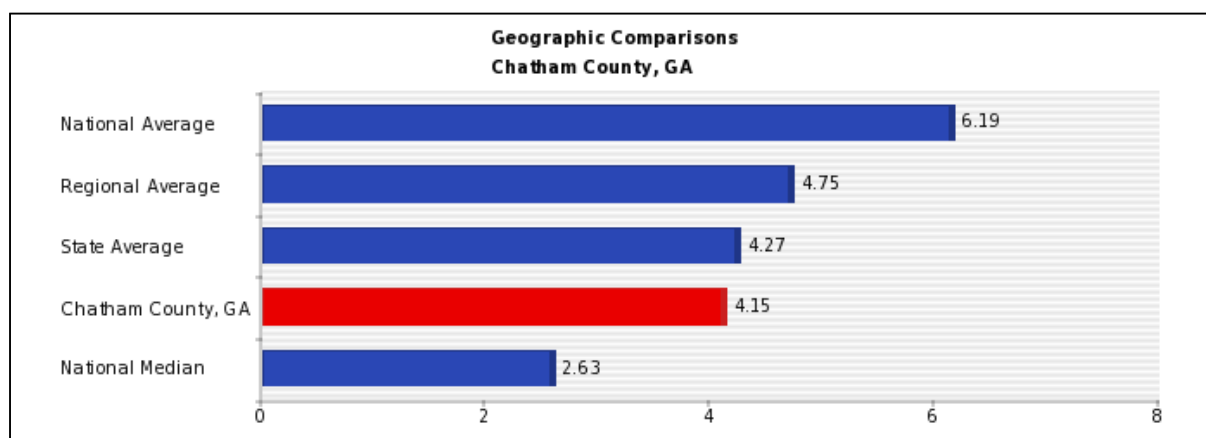


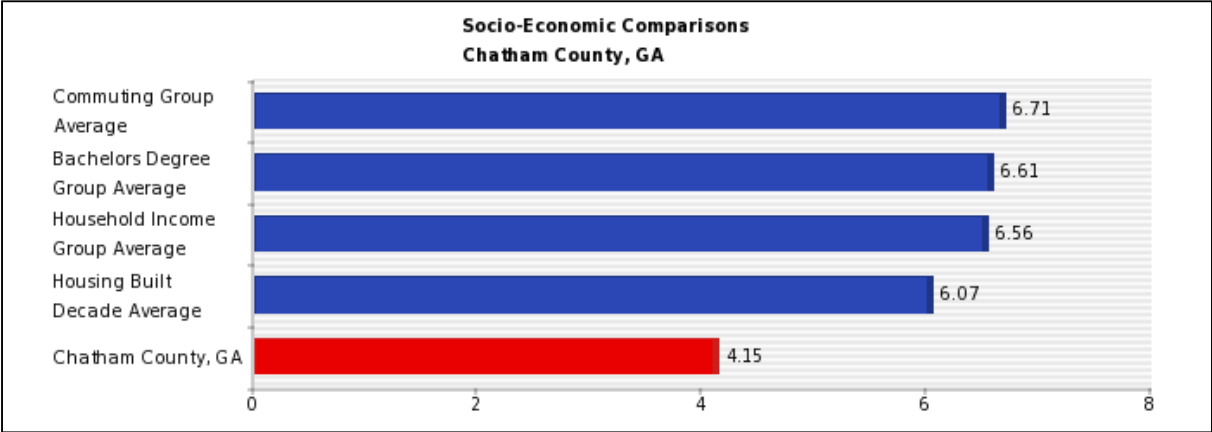
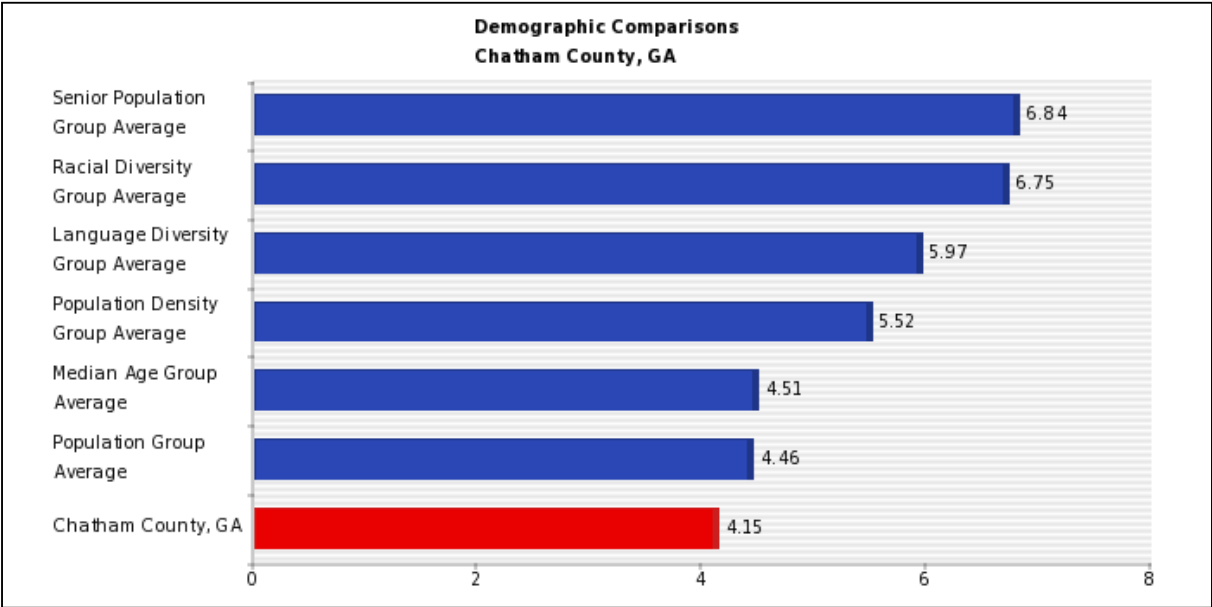


37: Performing arts and events nonprofit organizations per 100,000 population

NTEE Code	Type Of Nonprofit Organization
A60	Performing Arts
A61	Performing Arts Centers
A62	Dance
A63	Ballet
A65	Theater
A68	Music
A69	Symphony Orchestras
A6A	Opera
A6B	Singing Choral
A6C	Music Groups, Bands, Ensembles
A84	Commemorative Events
N52	County/Street/Civic/Multi-Arts Fairs and Festivals

Live performance is central to so many kinds of arts organizations in music, theatre, dance, and other performance disciplines. Nonprofits with performing arts programs are typically among the marquee names in a community's set of arts organizations. The medium of performance may be at the center of the artistic vision of these organizations, but educational activities are very often in the programming mix of performing arts and event organizations. This indicator measures the number of performing arts and events organizations for every 100,000 county residents.

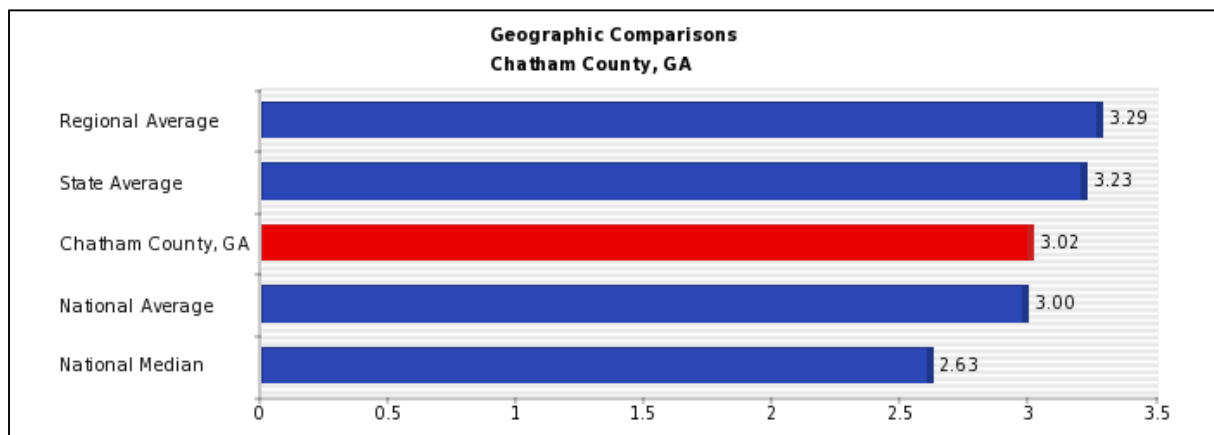


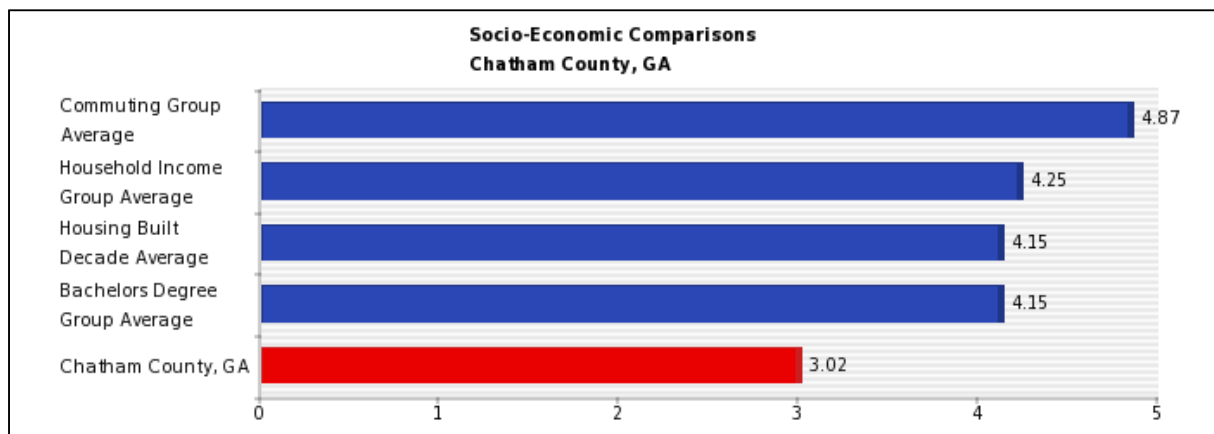
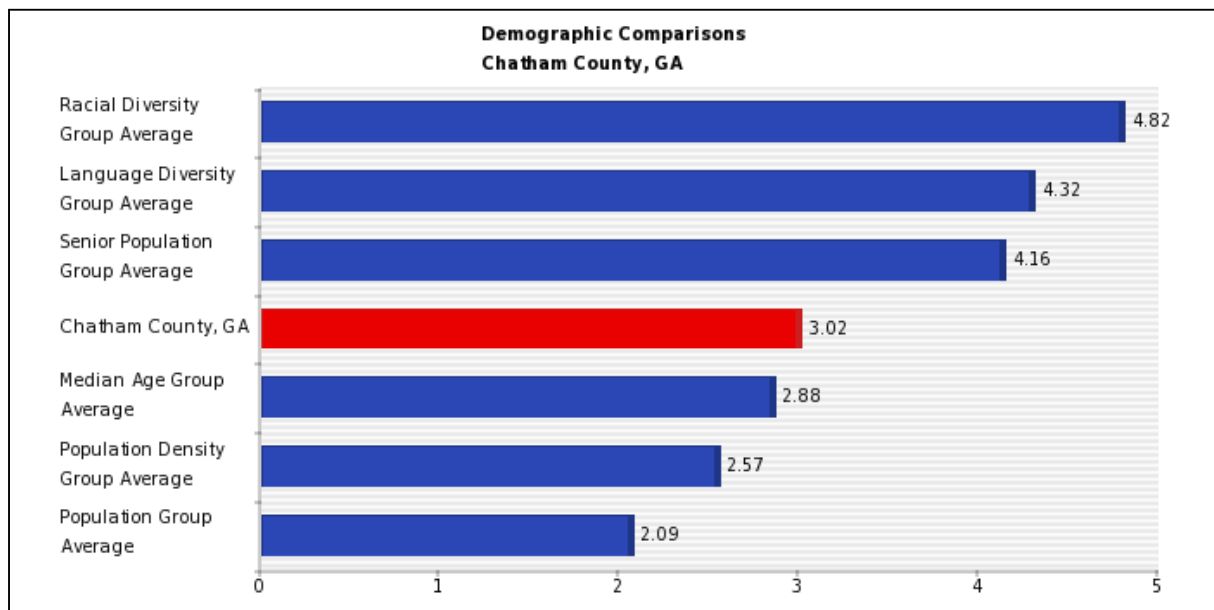


38: Field service arts nonprofit organizations per 100,000 population

NTEE Code	Type Of Nonprofit Organization
A02	Management & Technical Assistance
A03	Professional Societies & Associations
A05	Research Institutes and/or Public Policy Analysis
A11	Single Organization Support
A12	Fundraising and/or Fund Distribution
A19	Nonmonetary Support Not Elsewhere Classified
A26	Arts Council/Agency
A90	Arts Service Activities/ Organizations

"Field service" is used to group the variety of nonprofit organizations who support arts organizations. Providing technical assistance, professional membership, research, and resource development help are critical supports for a community's nonprofit arts community. Organizations like these tend to cluster more in bigger communities, where there is a bigger pool of nonprofits to work with. This indicator measures the number of field service arts organizations for every 100,000 county residents.

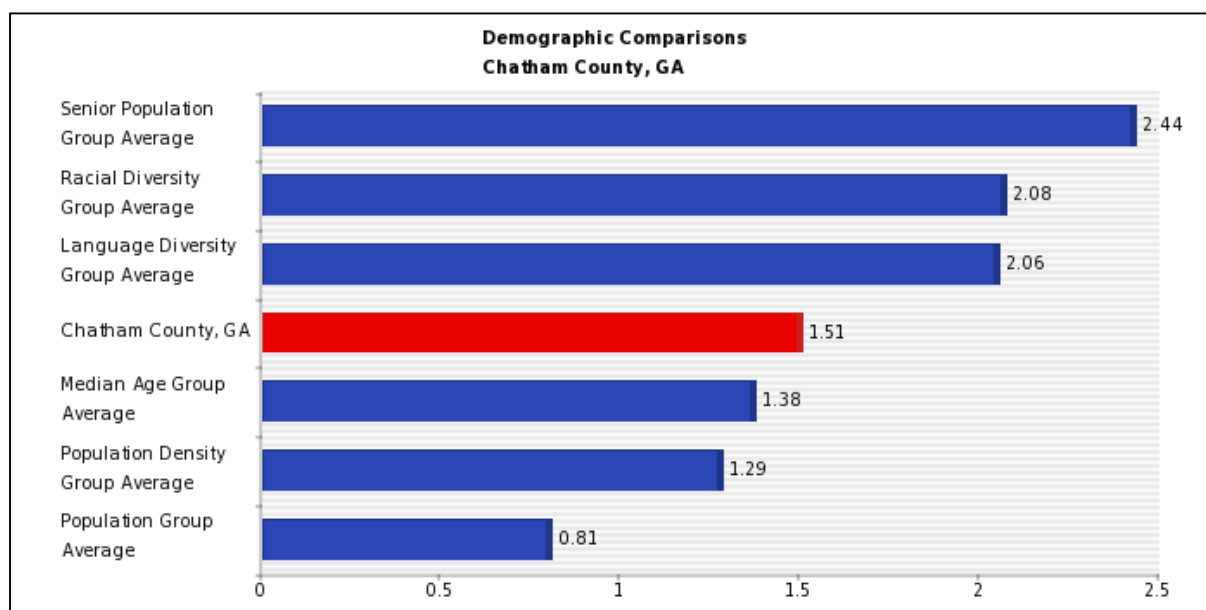
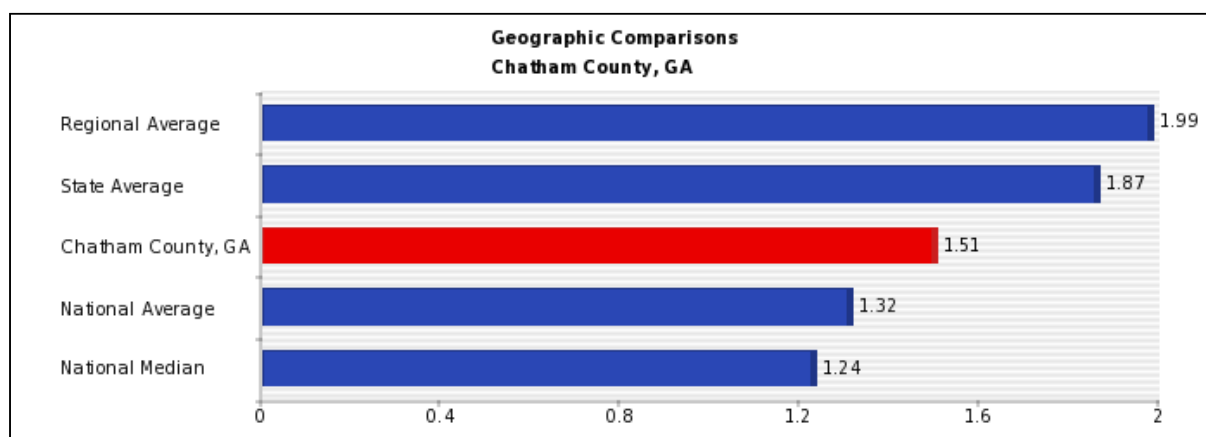


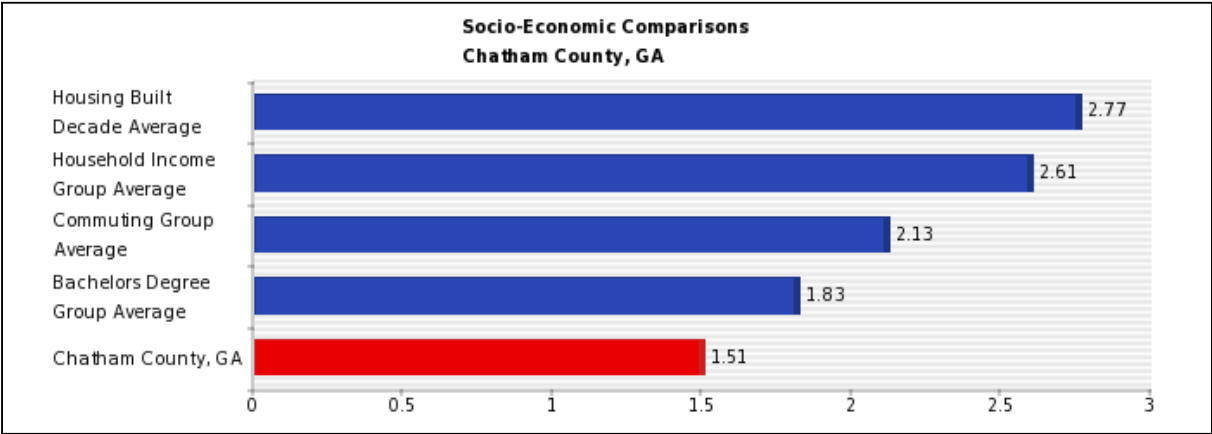


40: Other arts nonprofit organizations per 100,000 population

NTEE Code	Type Of Nonprofit Organization
A20	Arts, Cultural Organizations - Multipurpose
A99	Other Art, Culture, Humanities Organizations/Services Not Elsewhere Classified

The last indicator of specific nonprofit types is the "catch-all" or miscellaneous types of organizations. Organizations in this group either span multiple types of arts and culture - and are thus too broad to fit into any of the other NTEE codes - or conduct some kind of activity that is in the arts and culture domain, but with small counts so that it has not been assigned an NTEE code. This indicator measures the number these other arts organizations for every 100,000 county residents.





Competitiveness

Establishments, employees and payroll

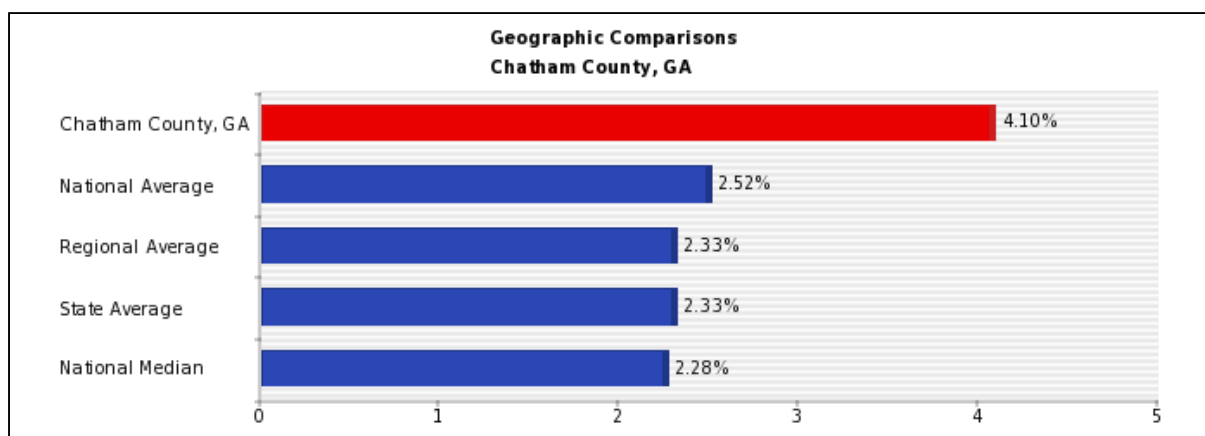
The arts as a share of all business activity is one factor in evaluating competitiveness; this helps in understanding how, and how well, the arts are competing in their local markets. One of the most substantial ways in which arts and culture affect their communities is through the labor market and through the share of institutions. A healthy arts economy will have many employees working in many arts businesses, and earning high levels of payroll as a segment of total local business establishments, employees, and payroll. As in the National Arts Index, more than one measure of labor market and business activity is provided for two main reasons.

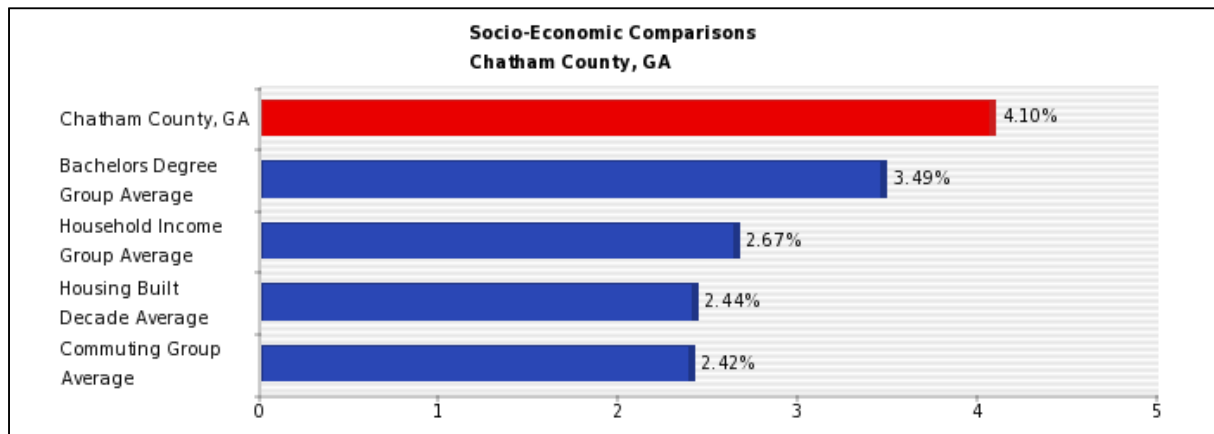
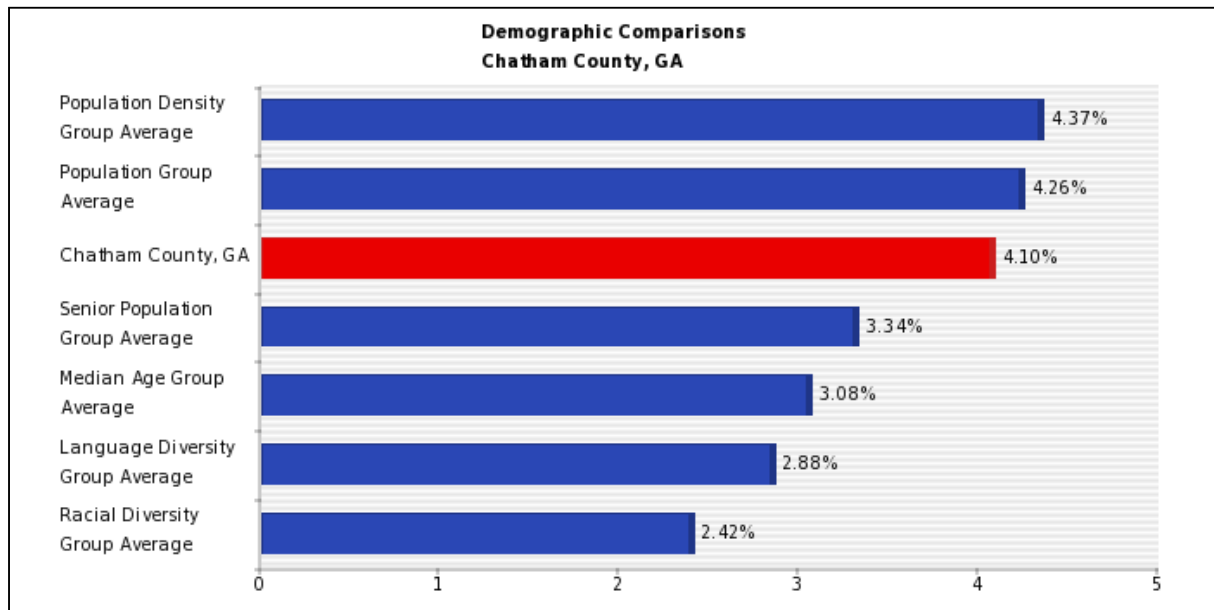
One is that this is clear evidence of the direct economic impact that arts and culture have: the number of establishments, how many people work in them, and the arts share of a local business sector. The second reason is that different government bureaus and private organizations that collect data on the arts market may use different definitions and standard. Additional measures help to triangulate, to see the arts labor and business markets from more than one viewpoint. This is a similar approach, i.e., multiple data sources, to the use of this data in the National Arts index.

41: Creative Industries share of all businesses

These data are obtained every year from Dun & Bradstreet for the annual “Creative Industries” studies published by Americans for the Arts. The data includes a tally of the total number of businesses in all industries, as well as the number of arts-centric businesses in the 644 SIC codes that designate “Creative Industries” firms.

This indicator is the percentage of all businesses in the county that are arts-centric, using data collected in 2011. This is not measured per capita, only within the population of all businesses tracked by D & B. Overall, it shows the arts as part of the business sector of a community. Nationally, the average is about 2.52 percent, and the median is 2.28 percent. Like many other indicators in this report, the county value establishes a baseline that can be used in later years as it is updated in the LAI.

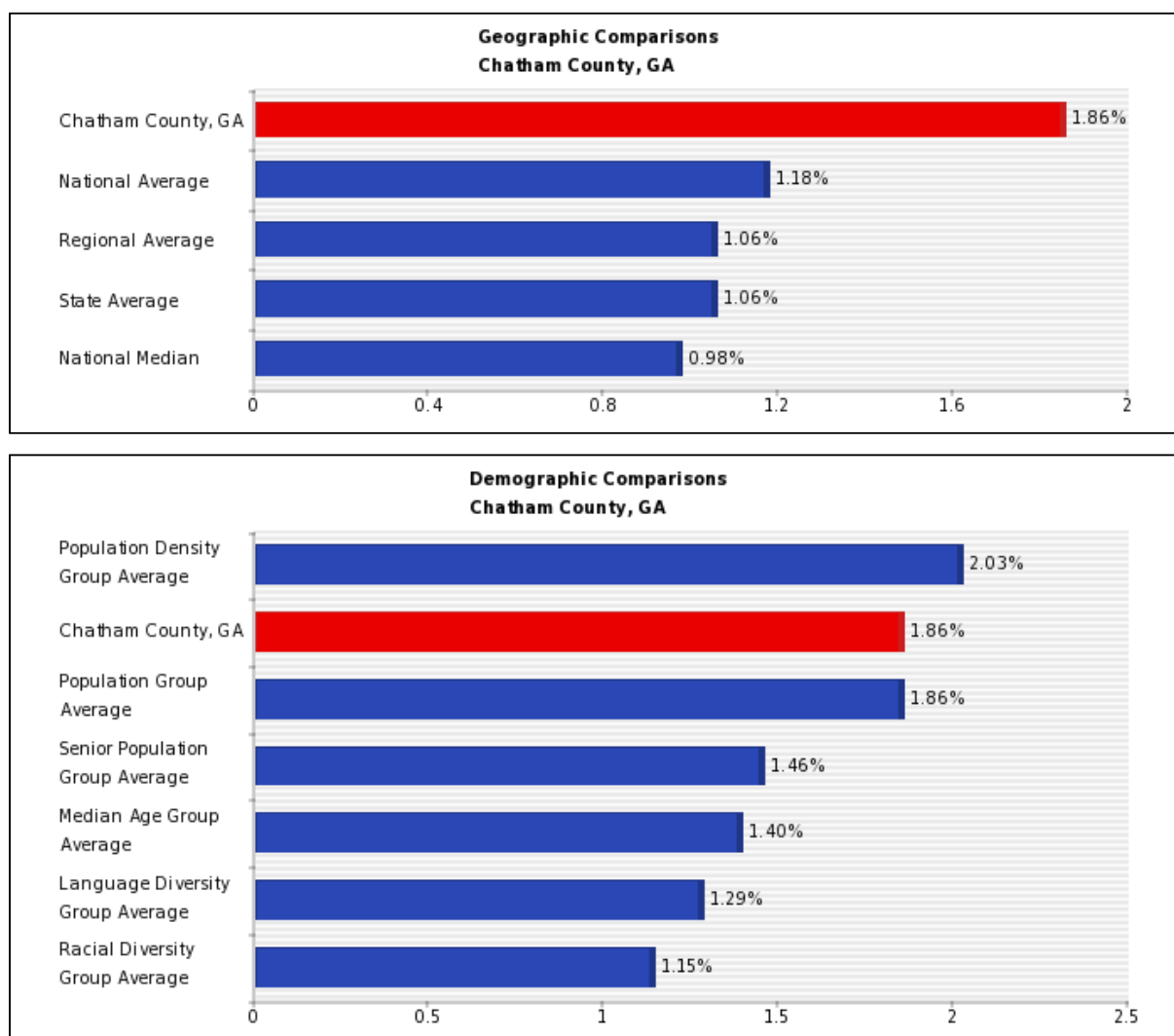


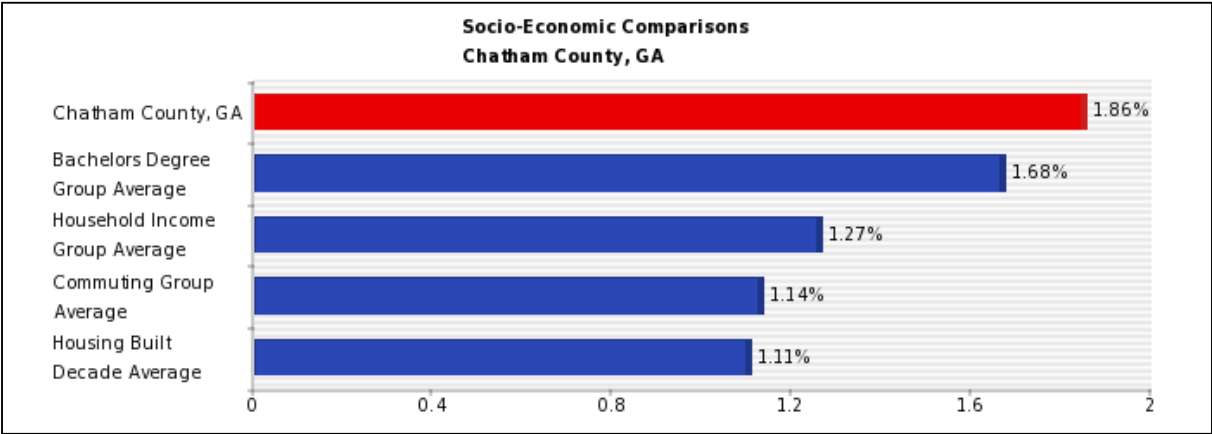


42: Creative Industries share of all employees

Like the data used to assess the “Creative Industries” share of all businesses, these data are obtained every year from Dun & Bradstreet for the annual “Creative Industries” studies published by Americans for the Arts. The data includes a tally of the total number of employees in all industries, as well as the number of employees in arts-centric companies the 644 SIC codes that designate “Creative Industries” firms.

This indicator is the percentage of all employees in a community that work in arts-centric businesses, using data collected in 2011. Nationally, the average is about 1.18 percent, and the median is 0.98 percent. The fact that these numbers are smaller than the corresponding arts share of all businesses implies that arts and culture businesses are smaller than other kinds of businesses. Like many other indicators in this report, the county value establishes a baseline that can be used in later years as it is updated in the LAI.

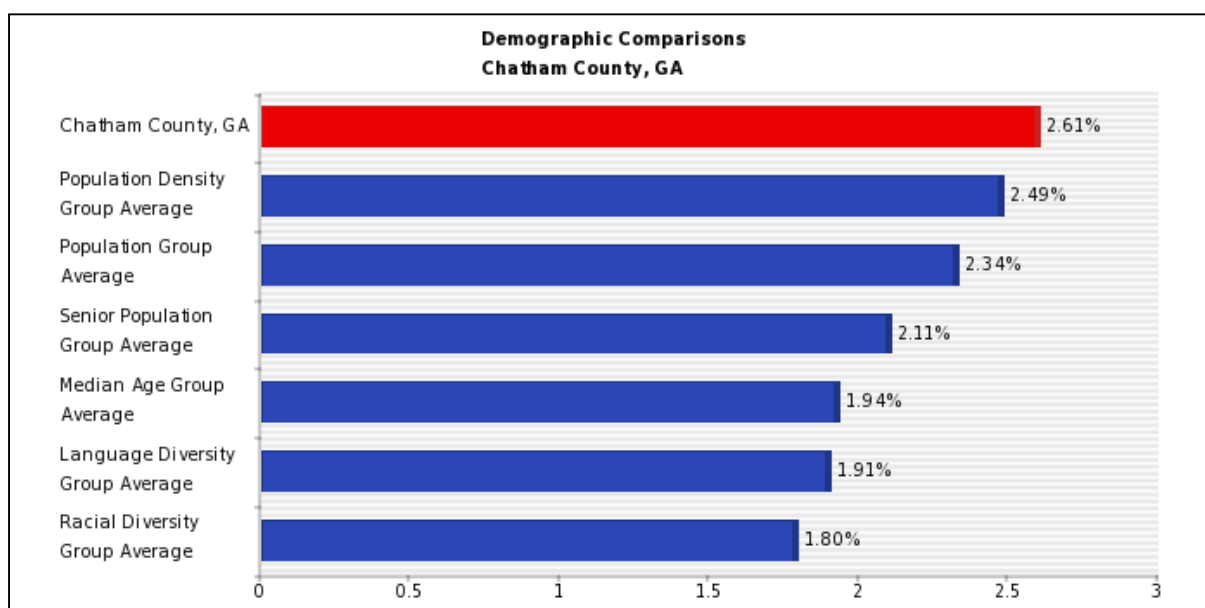
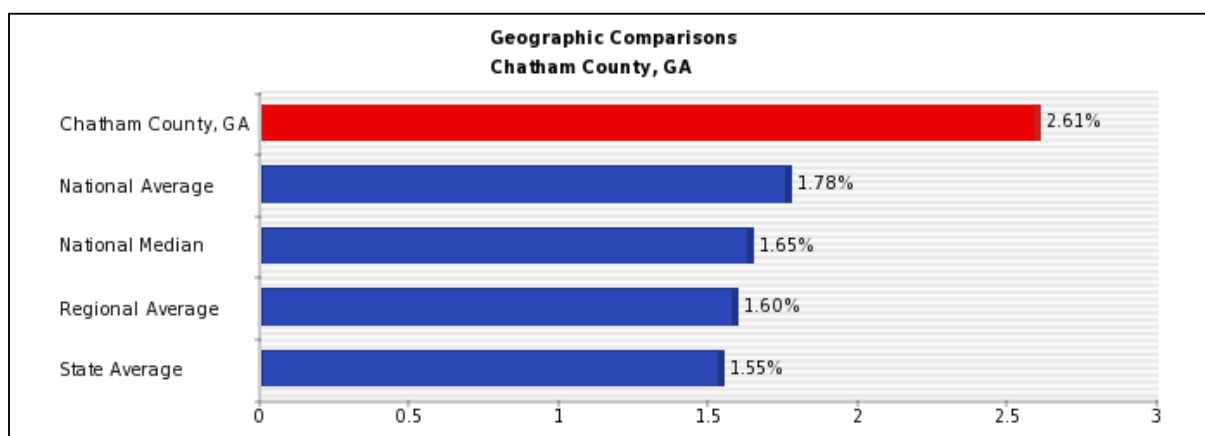


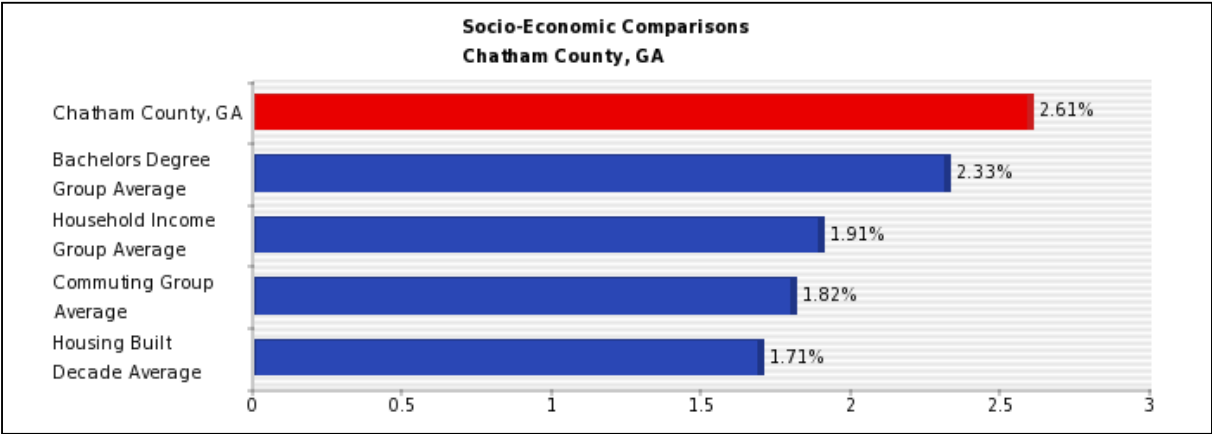


43: Arts and culture share of all establishments

This particular indicator measures the share of all establishments in a county that are in arts and culture industries using County Business Patterns data from the U.S. Bureau of the Census. The County Business Patterns data are organized according to NAICS code, referring to the North American Industrial Classification System. The NAICS system is a successor to the SIC code system that is used to classify arts-centric businesses in the “Creative Industries” indicators. This indicator and others in this factor are patterned after similar ones in the National Arts Index, and use the same set of NAICS codes (shown in Appendix 1).

The Census Bureau does not report data on the numbers of establishments when the count in any locale is so low it would allow an observer to identify the establishment – such as if there were only one musical instrument maker in a county. Because of this policy, there are data available on establishments for 2,865 of the 3,143 American counties.



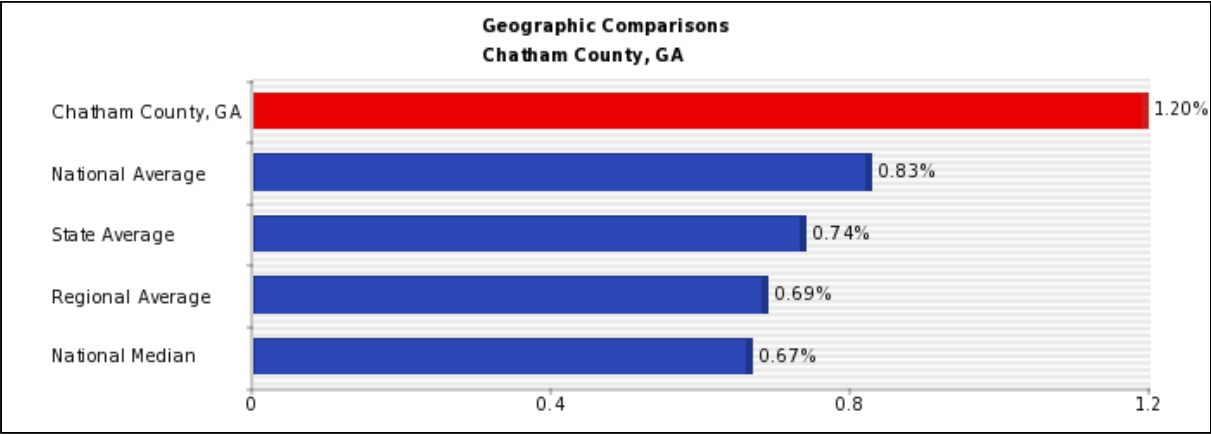


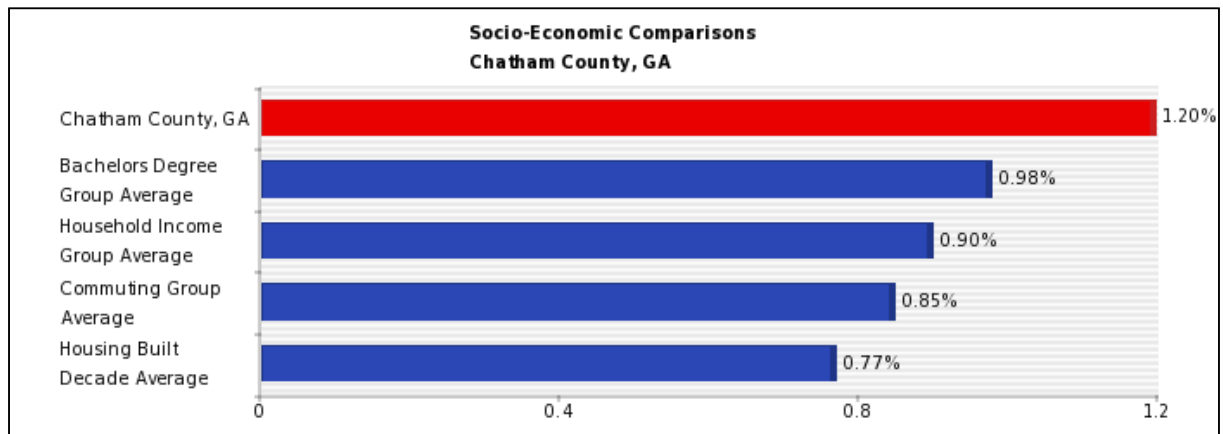
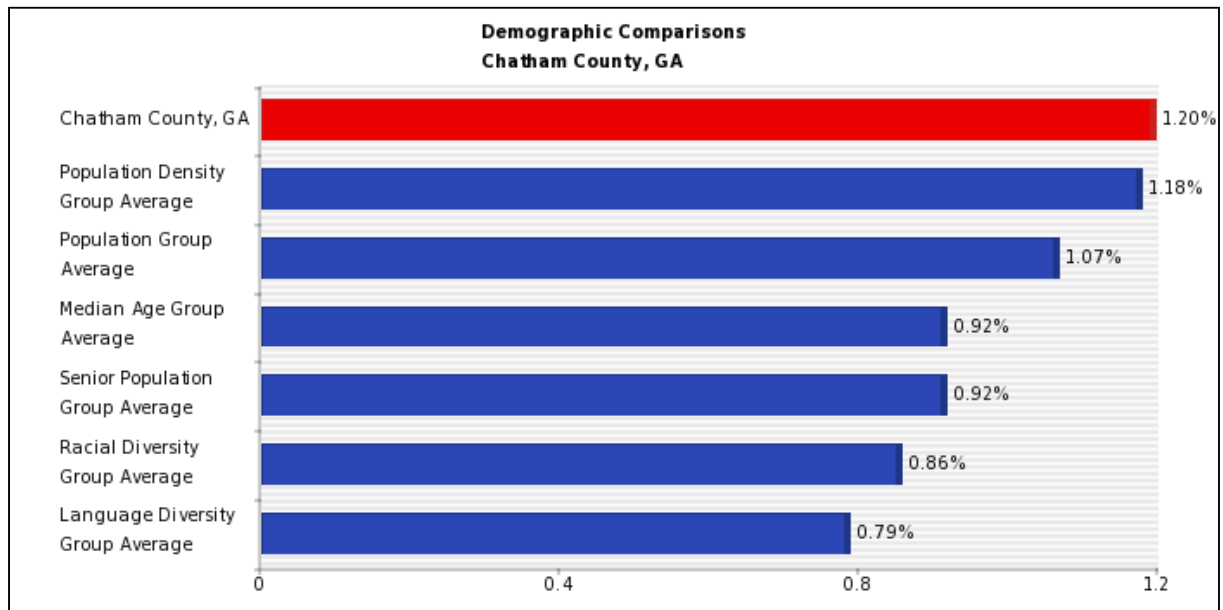
44: Arts and culture share of all employees

One of the most substantial ways in which arts and culture affect their communities is through the labor market. A healthy arts economy has many employees working in many businesses and earning high levels of payroll. This particular indicator measures the share of all employees in a county in arts and culture industries, using County Business Patterns data from the Census Bureau. The County Business Patterns data are organized according to NAICS code, referring to the North American Industrial Classification System. This indicator and others in this factor are patterned after similar ones in the National Arts Index, and use the same set of 43 NAICS codes (shown in Appendix 3).

It is worth noting that employees in arts industries are not necessarily the same as workers in arts occupations. How can this be? It reflects the fact that some arts workers work in industries that do not, mainly, produce arts goods and services. A designer working in a department store would be one example. Similarly, there are many non-arts workers in cultural organizations – e.g., the accountant in a theatre company. In the National Arts Index, the number of workers in arts occupations is shown at the national level. This cannot be replicated for counties, because the data are only available for arts occupations at a multi-county level, and are not broken down for individual counties.

The Census Bureau does not report data on the numbers of employees when the count in any one locale is so low that it would allow an observer to identify the employees or employers – such as if there were only one musical instrument manufacturer in a county. Because of this policy, there are data available on employees for 1,080 of the 3,143 American counties.

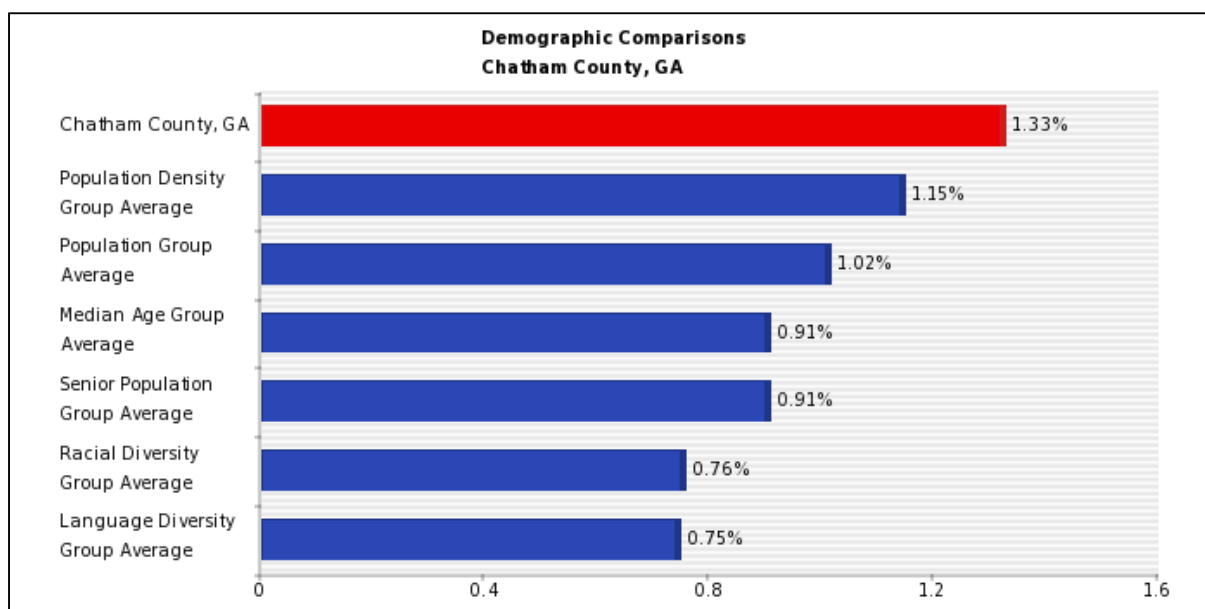
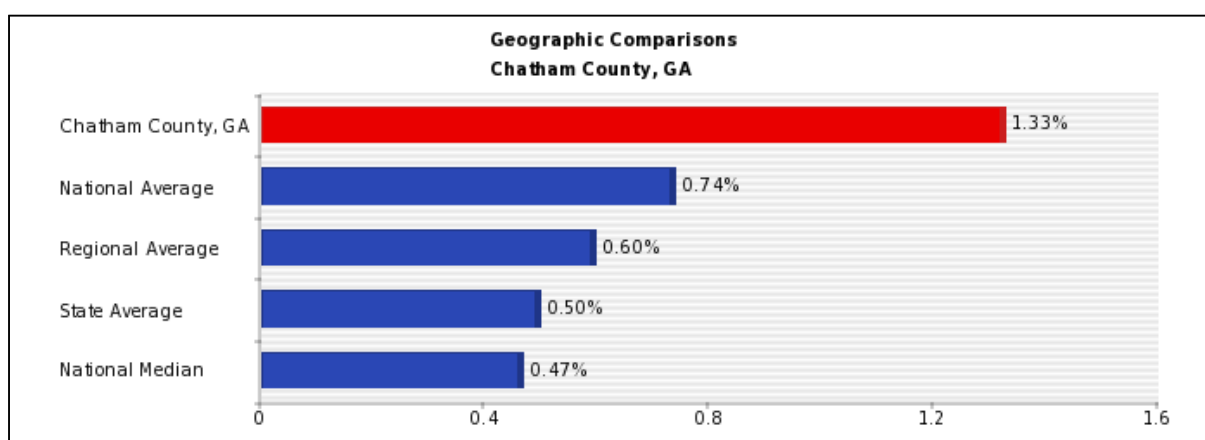


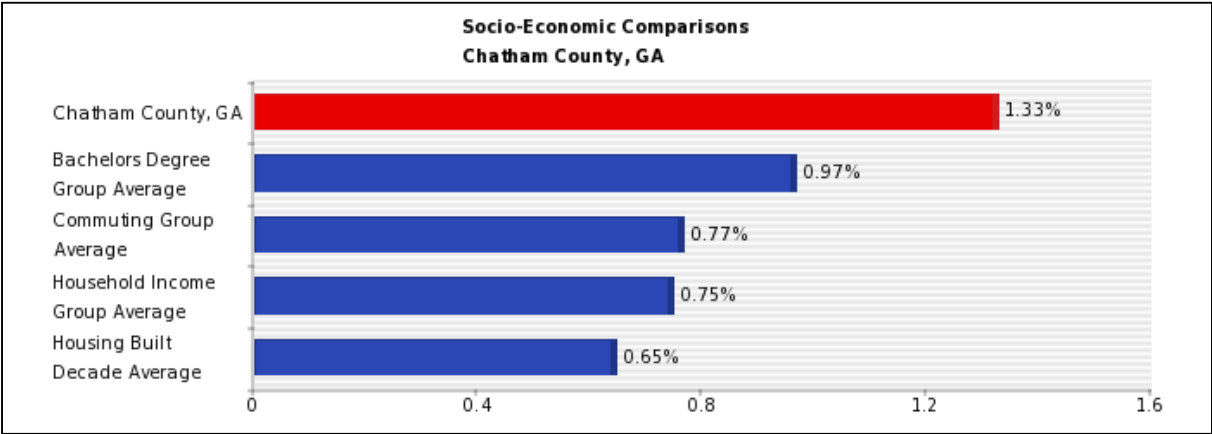


45: Arts and culture share of all payroll

Absolute payroll dollars give a sense of scale, but not of the impact on an overall economy. To get that impact, they can be compared to total payrolls for all industries. This particular indicator measures the share of all employees in a county in arts and culture industries, using County Business Patterns data from the Census Bureau. This is done using the same 43 NAICS codes used to estimate numbers of employees and establishments.

For privacy protection reasons, the Census Bureau does not report data in cases where there is so low a count in any one locale that an observer could discern the employees or employers or payroll of specific people or companies. There are data available on payroll for 1,293 of the 3,143 American counties.





Arts Education

What is the role of arts in the overall K-12 educational program in a community's schools? Arts education is obviously a critical issue for arts and culture, but there is very little national-level information on how much arts education is provided. Changes in education law and education funding at all levels have made the recent years especially problematic for arts educators.

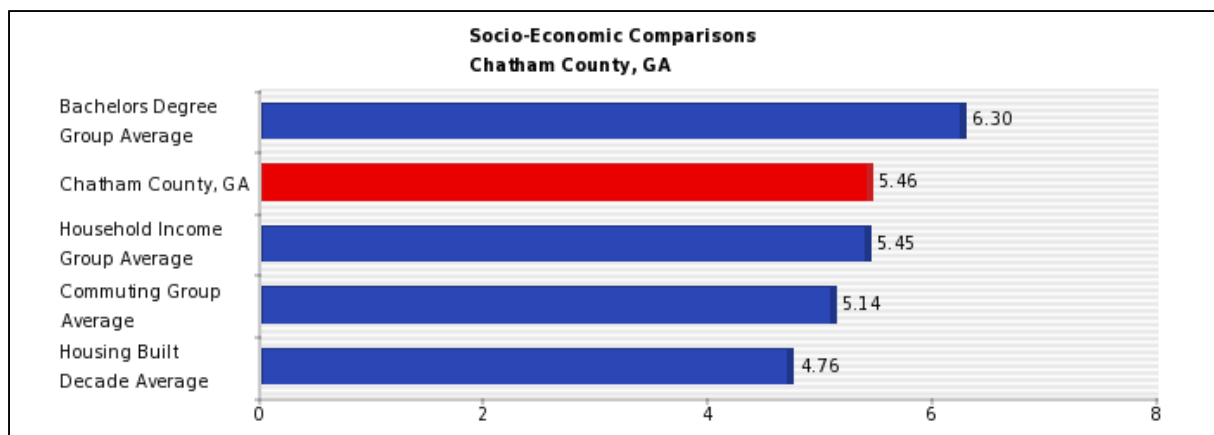
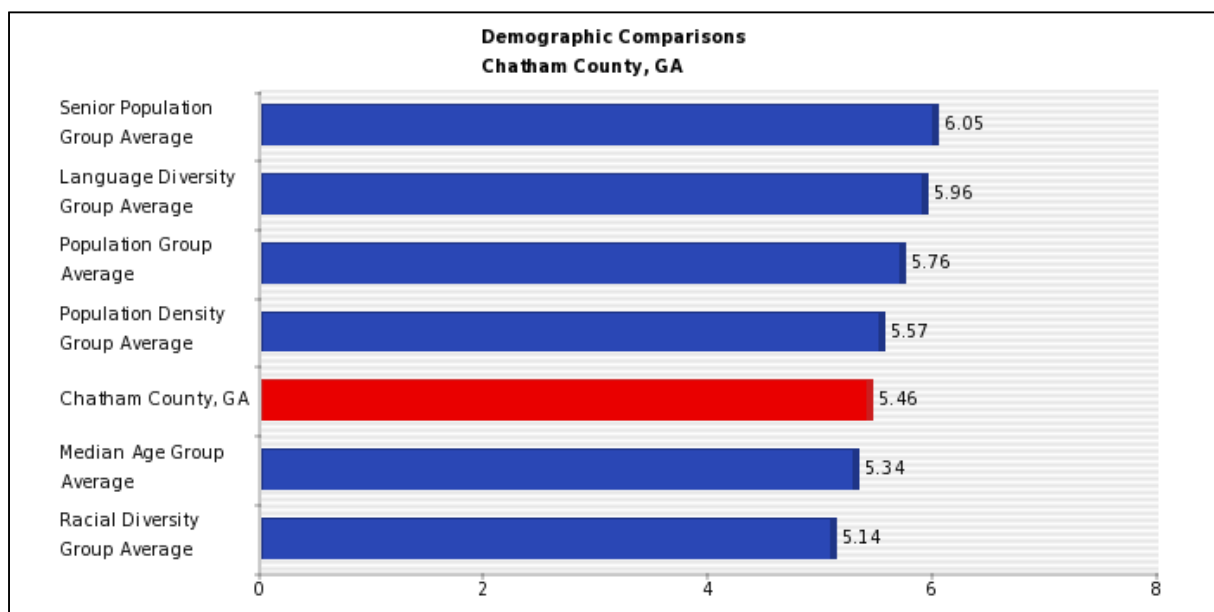
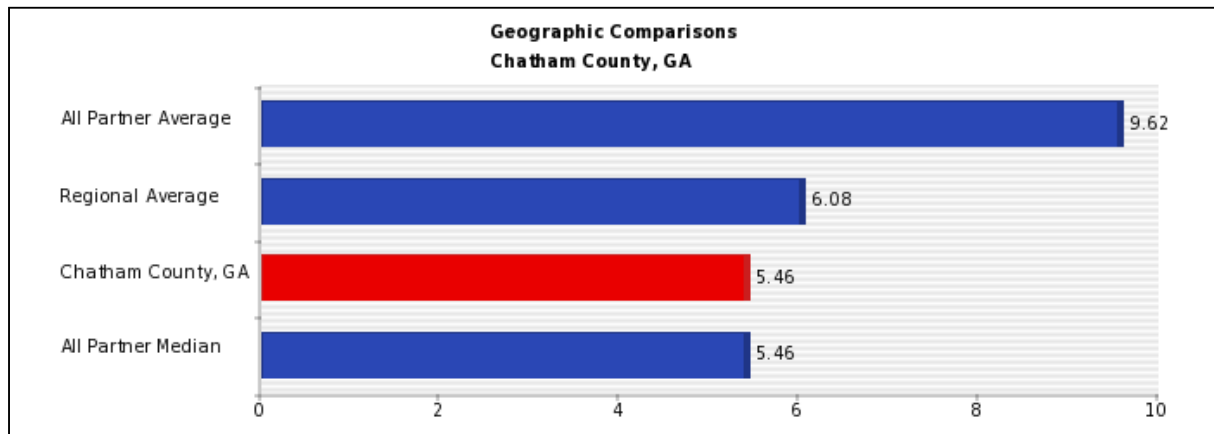
In developing indicators for LAI, data was sought that was likely to be available and comparable across as many communities as possible. The relationships that seemed as being most helpful were those between the numbers of students in schools, and the faculty and other resources that are devoted to the arts.

Collecting this data is best done by people in a community. LAI partners gathered information from districts in their county. Some counties represented by local partners have one unified school district in their county. Others have multiple districts. Partners were asked to gather data on the two largest districts in their county to serve as a proxy for services provided to all county students. There was not a distinction between public, tax-funded schools and privately funded districts. Partners gathered information on several measures of education programs in visual and performing arts, media arts and integrated arts. Because this information is treated differently by school districts and school boards, there is no uniform national standard. As with other indicators gathered at the primary level by local partners, they used their best judgment and make their best efforts to gather data. The data they obtained from the two largest districts in their counties were grouped to form a single county-level measure.

Data were provided from 60 partners on the number of faculty FTEs dedicated to the arts, the number students in the districts, and dollars that were dedicated to arts education. The data were gathered in the spring and summer of 2011. Three indicators were built from those 60 reports. Only LAI partners have access to these data for their own county

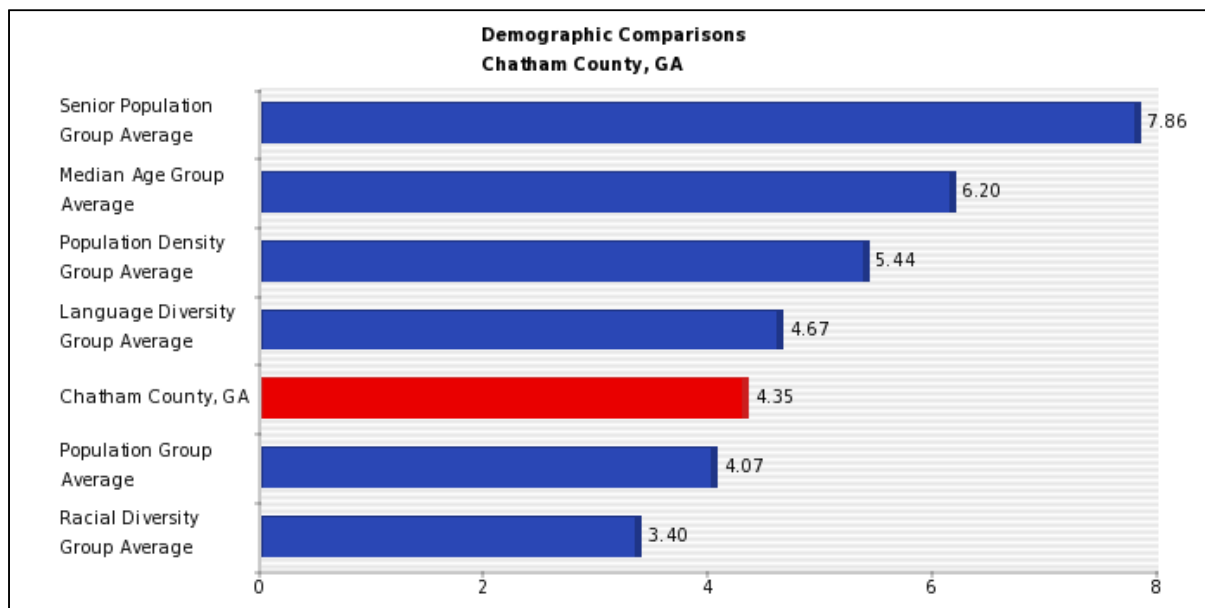
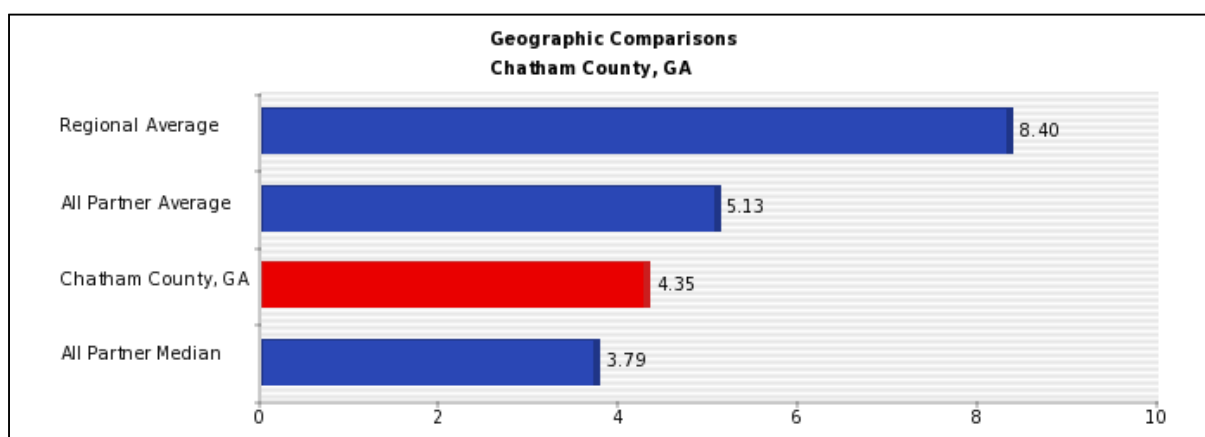
46: Arts share of K-12 faculty

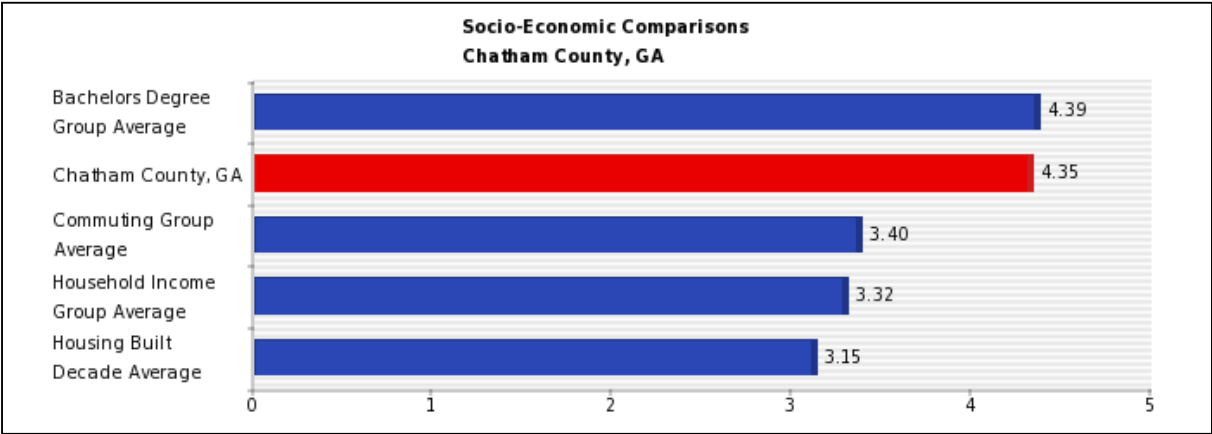
This indicator evaluates the weight of arts education in the districts' overall assignment of faculty to various subjects, using data obtained by LAI local partners in their contacts with local education officials. Data requested included information on total faculty and total arts faculty, measured in full-time equivalents. The indicator is calculated by dividing the arts faculty by total faculty in all subject areas. As is the case for other primary indicators in this report, there is probably variation between partners in exactly how they gathered data. Arts education funding is a politically charged issue, which created some barriers, and rapidly changing fiscal management in the school systems also created challenges. This indicator is presented as a baseline figure for comparison in future years, and a point of information for evaluating related arts education issues.



47: K-12 arts educators per 1,000 students

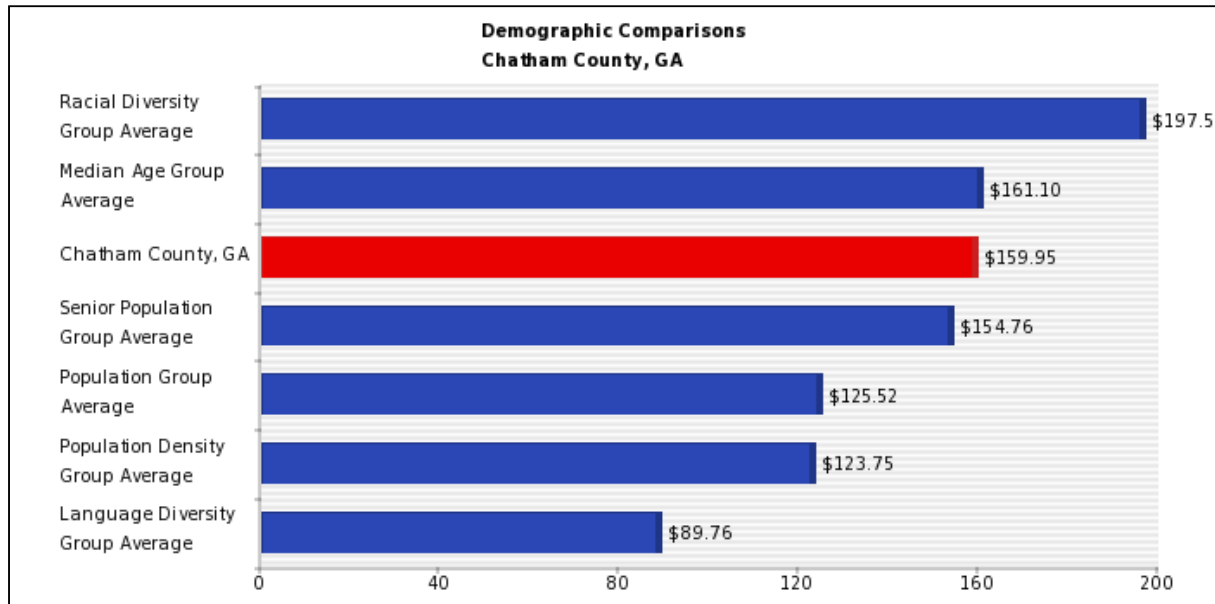
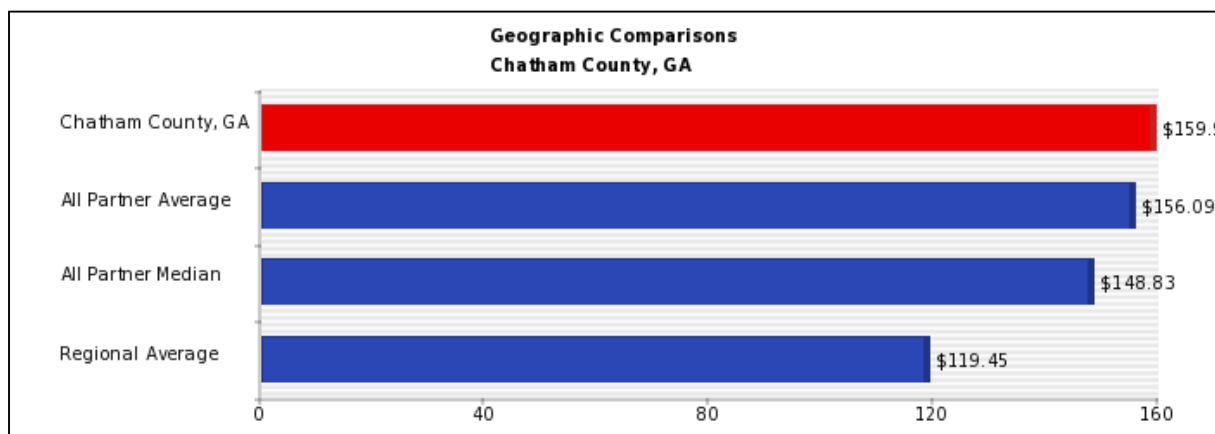
Another ratio of interest is the number of arts educators available to each student, or more practically, every 1,000 students. This also, effectively, measures the number of students each arts educator is expected to serve. It was anticipated that there would be major differences between urban and smaller centers, and that was the case; in most big urban counties, there are fewer arts educators per capita than in smaller centers where a smaller number of faculty serve proportionally more students. It is also noted that because the request was for full-time equivalents, the numbers certainly include many part-time jobs lumped together into FTE counts – as is common in many of the arts labor markets.

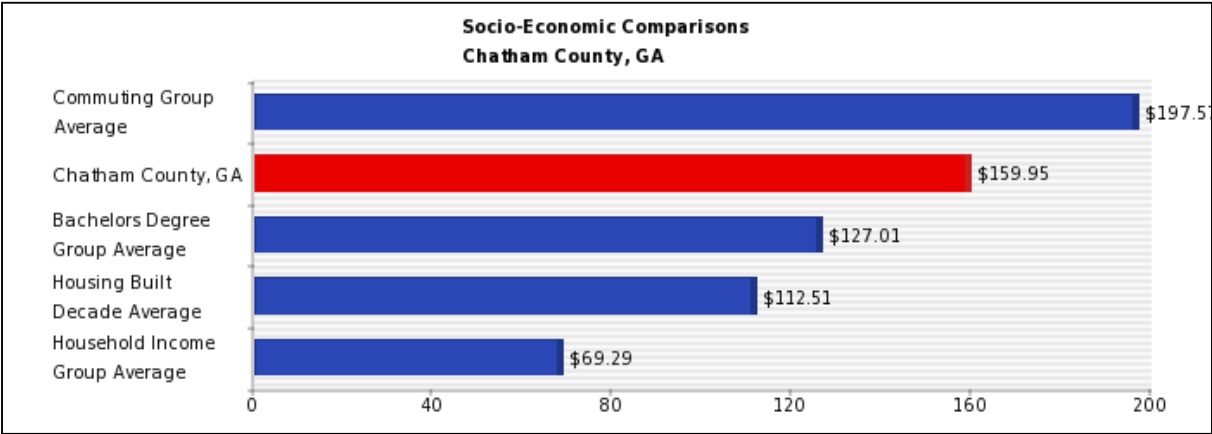




48: Arts dollars per K-12 student

The third arts education indicator evaluates school district spending per capita on the arts. Partners were asked to gather information on support for arts coaches, credentialing arts teachers, professional development for educators, supplies, materials, and the like – the supplies and expertise that are part of arts education. Across the reporting partners, it is only a handful of dollars per student. However, this is only one point of information in an overall evaluation of resources for arts education, not the whole story. As with other arts education primary data indicators, the data gathering may have varied between reporting LAI partners. Also, it should be considered alongside the indicator measuring numbers of arts faculty per 100,000 students, a separate resource flow into K-12 arts education.





Support of the Arts

The ability of local organizations to raise contributions from various sources is also of interest in evaluating the competitiveness of the arts sector. This ability was examined from three different perspectives. One looks at the collective success of local arts organizations in getting state arts agency funding. Two others used are based on survey data on whether county residents contribute to various kinds of arts organizations.

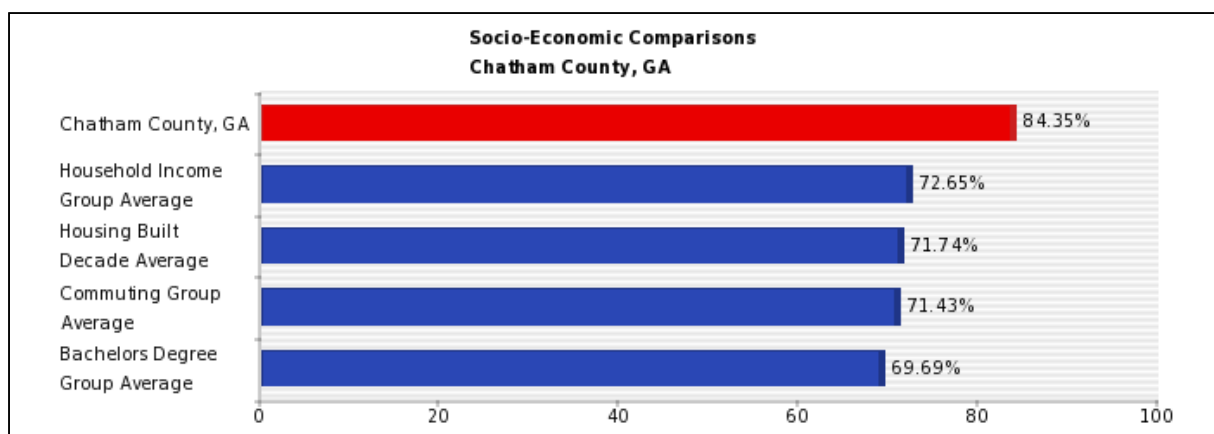
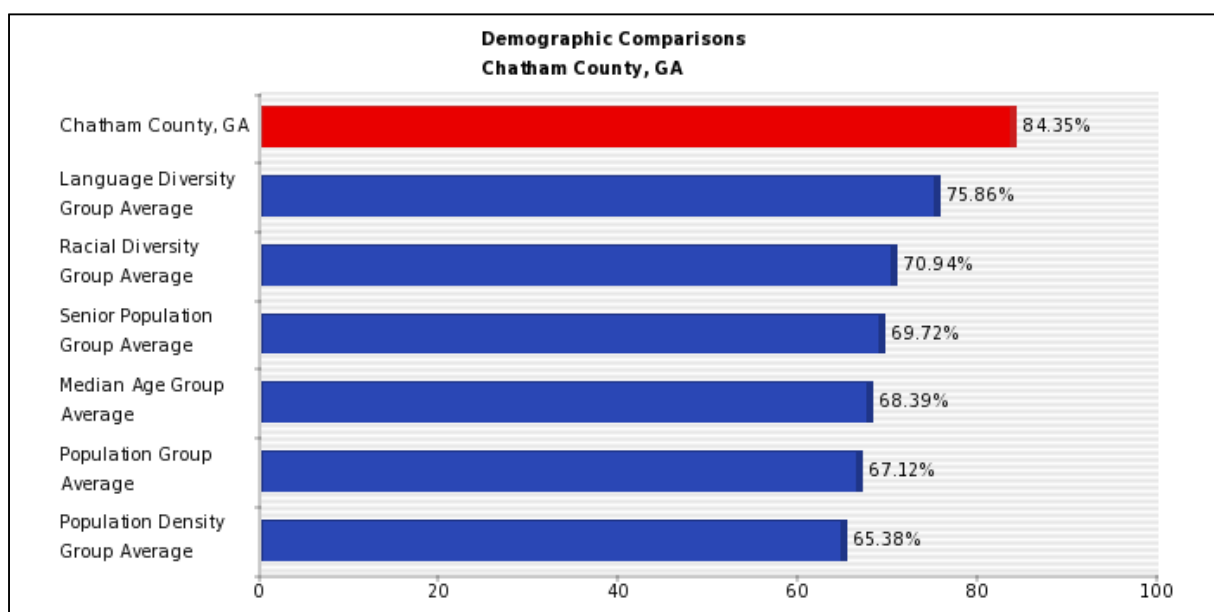
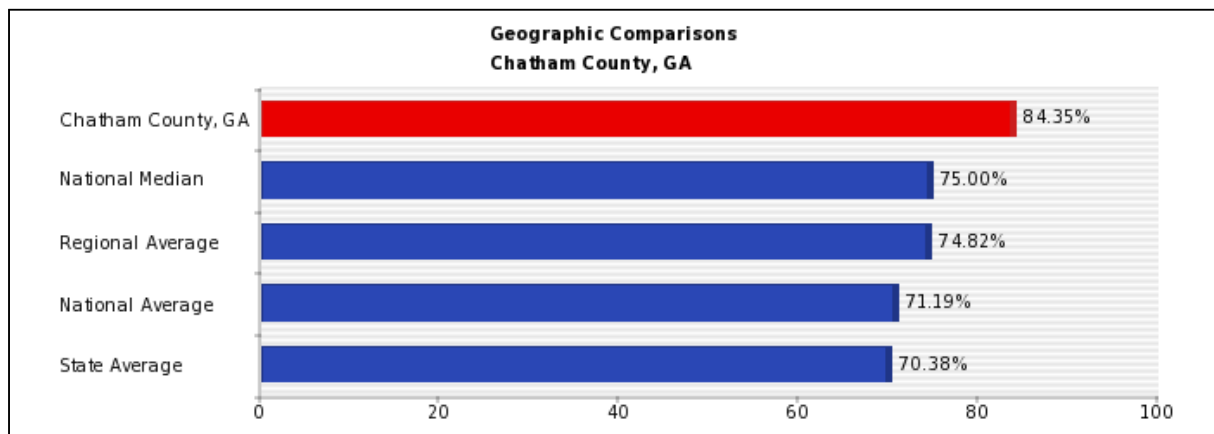
49: State arts grant success rate

State governments are important supporters of arts and culture, reaching communities, organizations, and artists through a variety of funding programs. State arts agencies are funded by allocations from their state legislatures as well as by funds from the National Endowment for the Arts.

State arts councils invariably face requests from more organizations than they can support, and for more dollars than can award, so some programs and organizations are funded and some are not, and many receive partial funding. Obtaining state arts grants is a mark of success in competition, as every grant applicant waiting for a funder's positive response knows well. Data was obtained from the National Assembly of State Arts Agencies (NASAA), which collects data from all 50 states plus the District of Columbia. NASAA provided data for funding by states in fiscal years 2003-2009. Arts funding was grouped by county using the "zip-to-FIPS" procedure described in the Methodology section, then aggregated for 2003-2009.

This indicator measures that success, comparing dollars requested to dollars granted in each county over the span of 2003-2009. Specifically it is total state arts dollars awarded to local grantees divided by state arts dollars requested by local applicants. To reduce the influence of especially large requests or awards in a specific year, it is calculated by summing grant requests and grant awards over all years. The indicator can be interpreted as the percentage of dollars requested from county applicants that were actually awarded to county arts grantees in the seven-year span 2003-2009. A county value of 100 percent means that the amount awarded equals the amount requested.

Local arts leaders can look at their measures on this indicator to see how local state arts applicants are faring. They can explore how to improve their success rate if it is low performance, or maintain high performance if it is already strong. Note that this indicator does not differentiate between different arts disciplines with varied funding needs. This would likely generate a different mix of applications from each county based on its population of arts organizations. Of course comparisons will be most valid within a state, and not to counties in other states, as policies and funding amounts vary state-to-state.



Local Cultural Character

The institutional and entrepreneurial arts

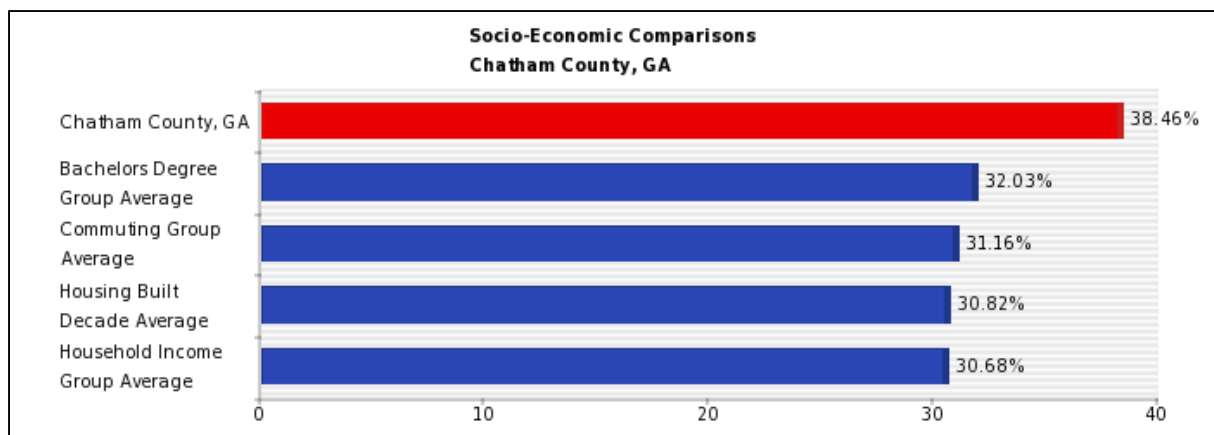
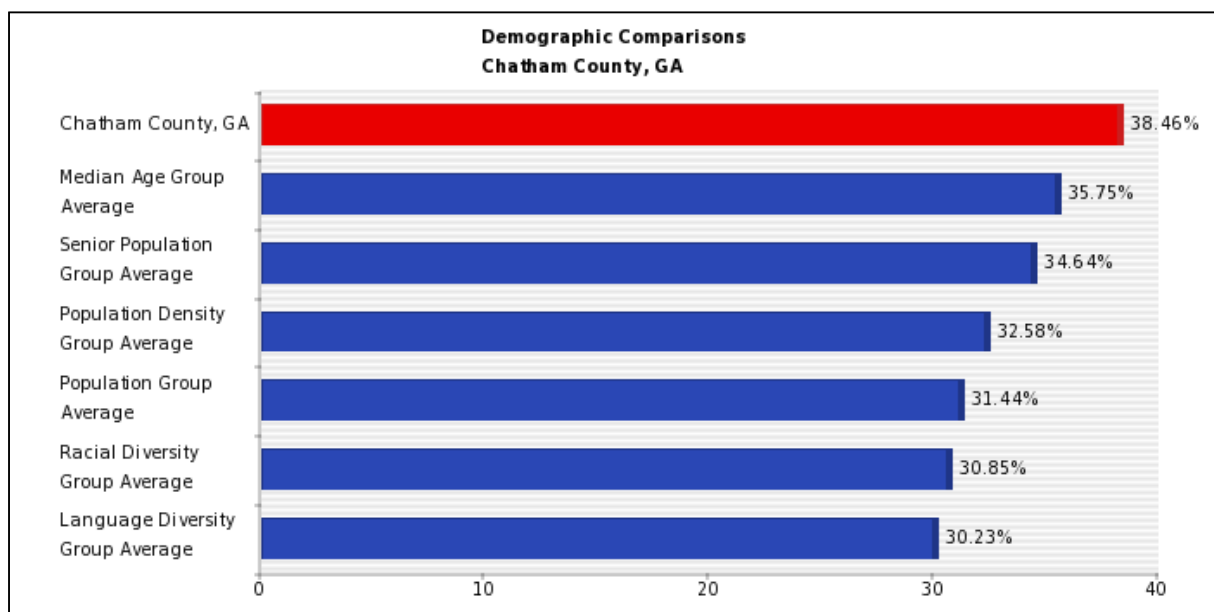
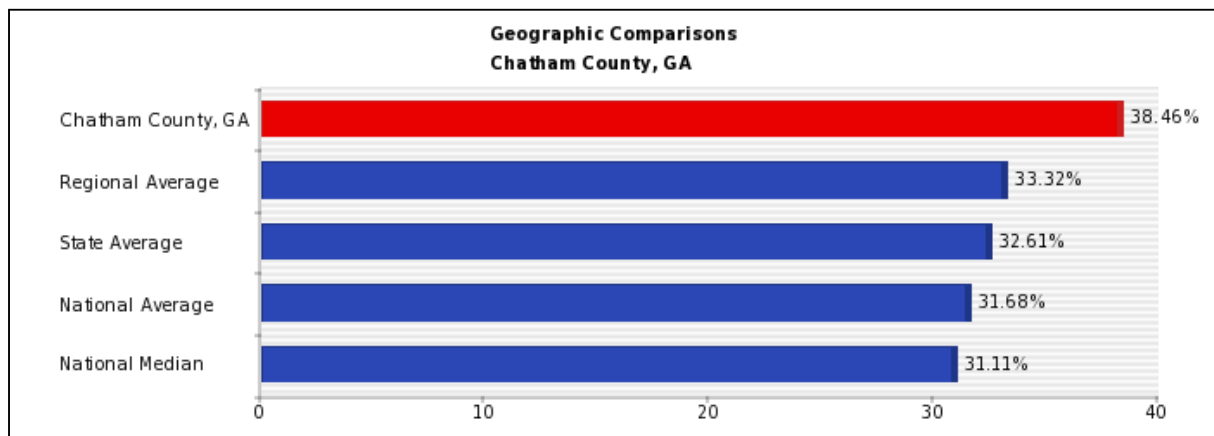
Each community's population of arts organizations will vary in their size and their mix of different kinds of organizations. While other indicators in the Resources dimension focus on the numbers of organizations as a measure of vitality, indicators in this factor all address the different kinds of arts organizations in each county as a matter of distinct character. One indicator addresses the weight of relatively new organizations in the nonprofit world, both in numbers and in revenue dollars. Within the nonprofit sector, one indicator evaluates the concentration of arts expenditure into a small number of organizations. Another consideration is the distribution of arts organizations between for-profit and non-profit arts organizations. Together, these show ways in which a county's arts sector is entrepreneurial as compared to more institutional. A related indicator in another section of this report (in the Capacity factor in the Resources dimension) is the number of solo artists per 100,000 in a county.

52: Millennial share of all arts nonprofits

It is well known that the number of arts nonprofits grew substantially in the 2000s. To explore the relative impact of new versus existing arts organizations, we looked at the share of all nonprofit arts organizations that are "millennial," meaning with an IRS ruling date of January 2000 or later. Nationally, they represent over 30% of all arts nonprofits nationally, providing clear evidence of entrepreneurship in the arts. This indicator shows where that growth has occurred in communities around the country.

A larger or smaller share of new arts organizations is one element of the character of a nonprofit arts community: to what extent does it favor older institutions over newer? Does it provide an environment that encourages or discourages new organizations? Newer organizations are generally innovative in their approach to their specific discipline and serve as incubators to test new ideas – though established organizations are also innovators.

This indicator measures the percentage of all of a county's arts nonprofits that are "millennial." This is limited to counties with 20 or more arts nonprofits. This means that the indicator examines 426 counties.

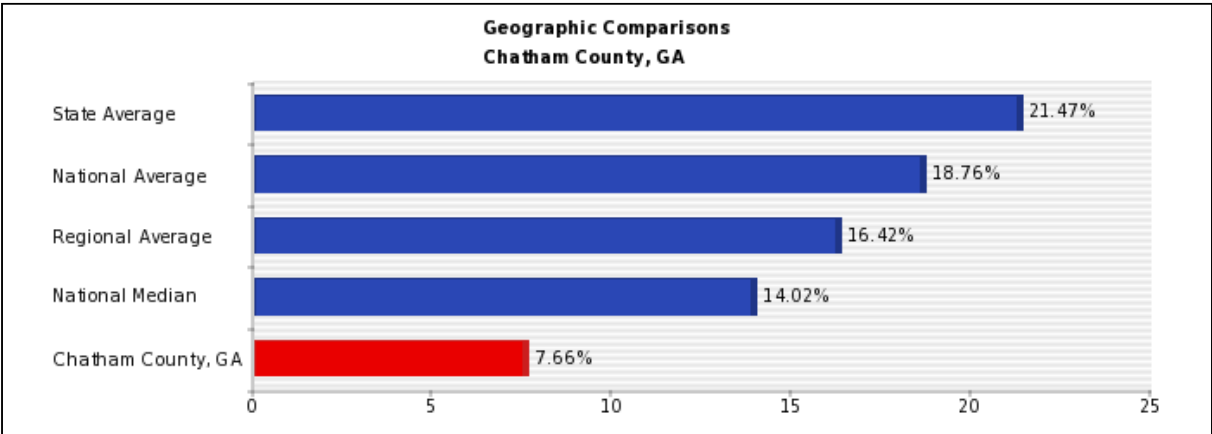


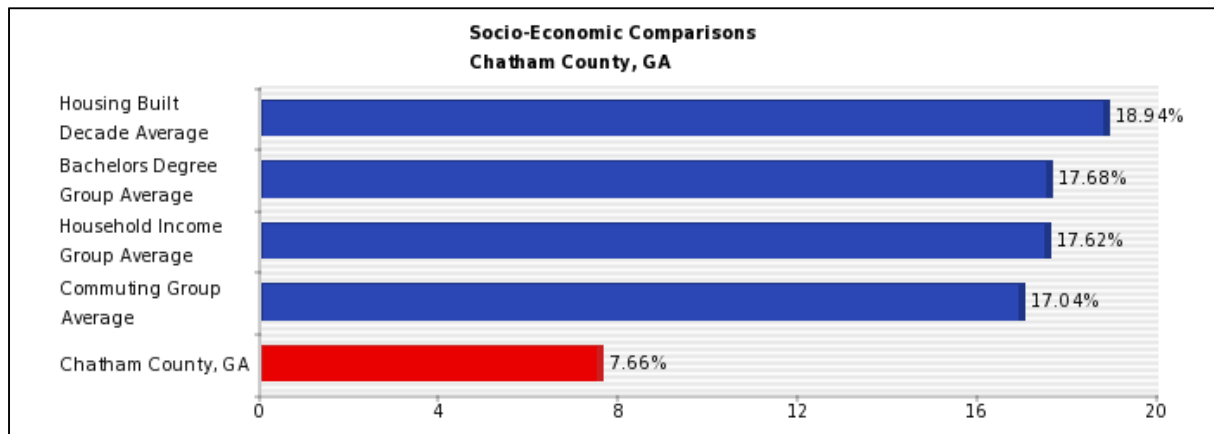
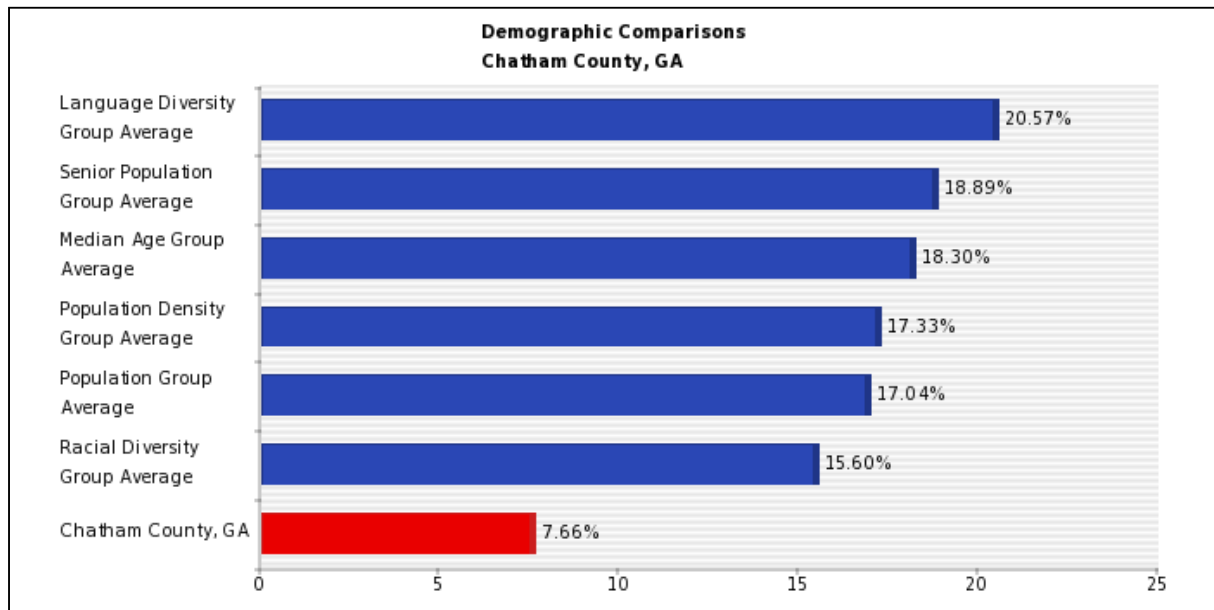
53: Revenue share of millennial arts nonprofits

The number of millennial arts organizations is just one part of the “institutional or entrepreneurial” factor in cultural character. Generally, new organizations have less revenue than established organizations and may have a different revenue mix. Nationally, millennial arts organizations represent an average of 19% of all revenues which tells us that while close to one-third of arts organizations are new, they are bringing in less than one fifth of revenue.

There are several possible explanations for this disparity. Millennial organizations may be more productive and efficient as they are likely to have not built significant infrastructure that requires increased support. These organizations may rely on the drive of a founder. They may not have established the deep relationships with donors that older organizations rely on for major gifts and steady support. These are possible scenarios though the data only provides information on share and not information on productivity. We don’t know if they are able to use their resources more efficiently.

This indicator measures the share of total revenue into the arts nonprofit sector that was brought in by the millennial nonprofits, in the 426 counties with 20 or more arts nonprofits.





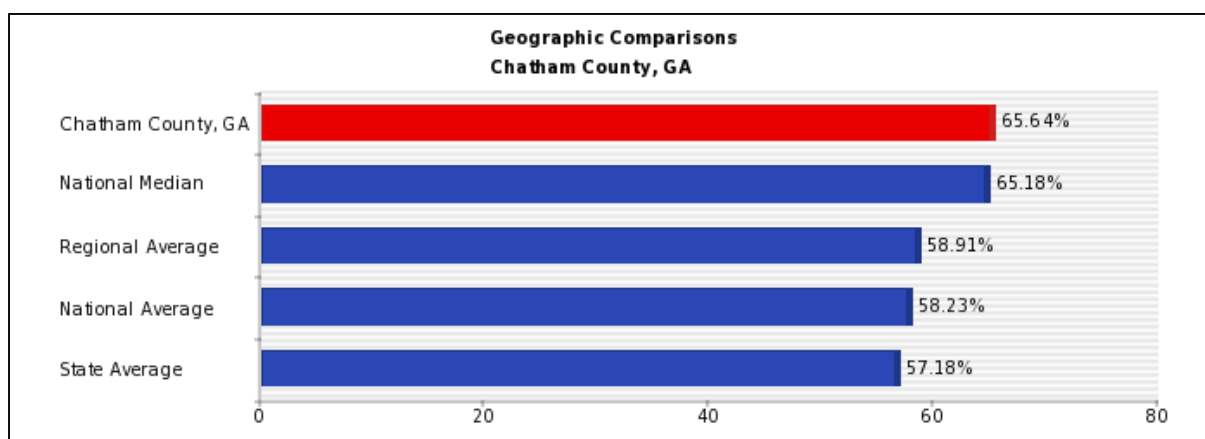
54: Competitive environment for the nonprofit arts

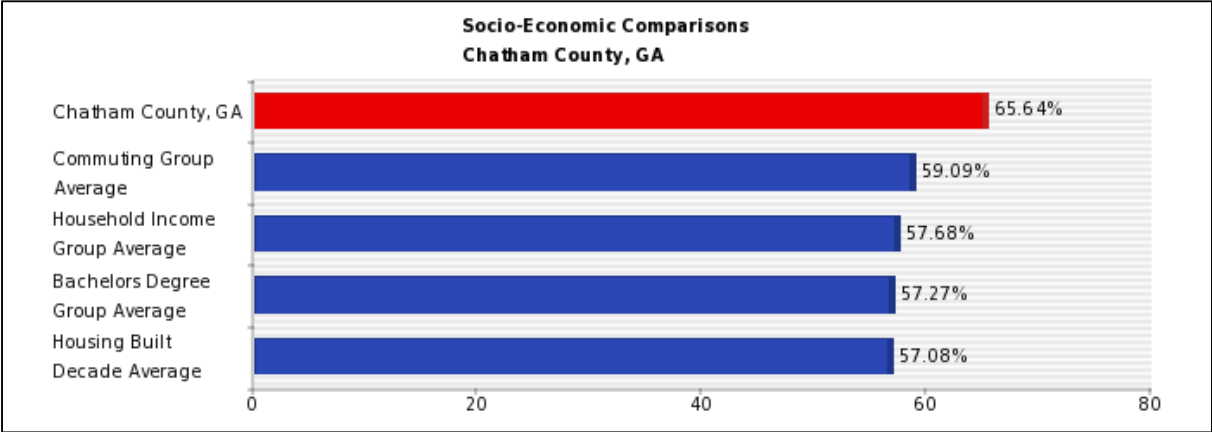
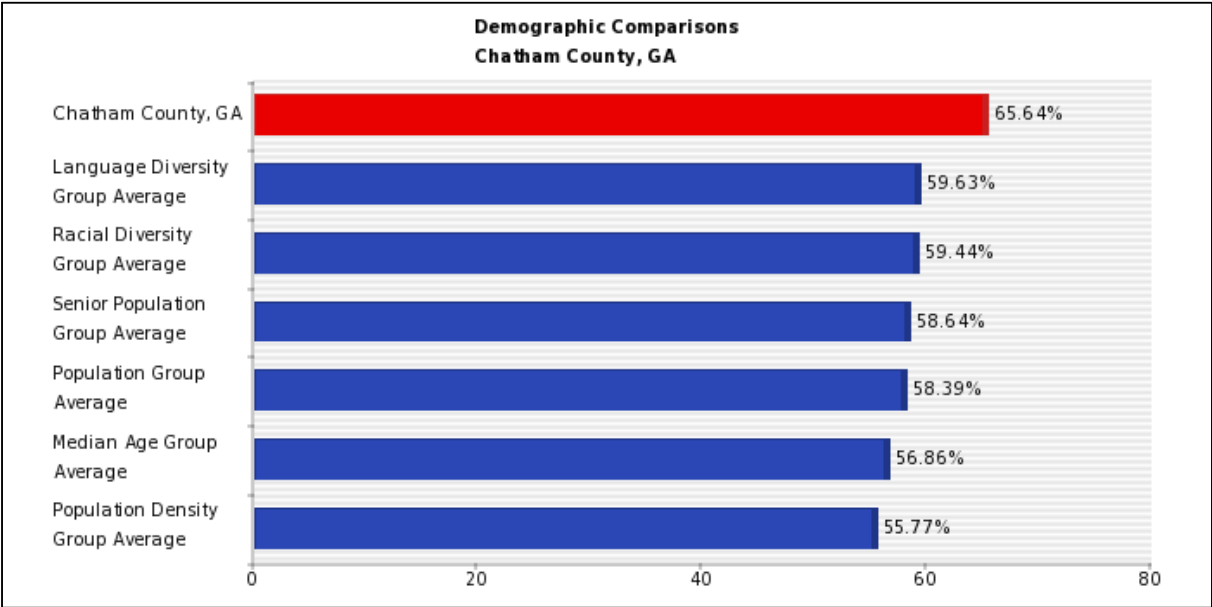
Another way to characterize a community nonprofit arts population is by looking at the mix of small and large organizations. In some communities, a handful of “major” arts institutions consume a relatively high share of resources and attention; in other places, it is more evenly distributed among larger and smaller organizations. Economists sometimes use a “concentration” ratio to measure how competitive a market is. A concentration ratio shows how much of the entire market is concentrated in a relatively small number of competitors, typically four. We are curious about how concentrated the nonprofit arts marketplaces are in individual communities. For example, the “big 3” auto makers in the 1960’s and 1970’s had virtually all of the market share for US auto sales. Presently a small handful of companies control the market for wireless service.

This measure is based on calculating a “four-firm concentration ratio” by looking at the share of the total market that is captured by the four largest arts organizations in each community using data from the 2009 Core Files provided by the National Center for Charitable Statistics for the 426 counties with 20 or more arts nonprofits. The initial approach to this indicator was to measure the share of total revenue gained by the top four as a share of total revenue. However, this plan was hard to accomplish as some nonprofits report negative revenue, usually because of the changes in the values of their investment portfolios.. The solution was to use total expenditures instead of total revenues as the basis for total activity. This is actually better because it is how organizations spend money that makes them arts organizations, not how they bring in revenue.

This indicator measures the share of total expenditures by arts organizations in each county that are made by the four largest arts organizations. This serves as a proxy for how much of the arts is delivered by those top four. To be clear, it is not possible to distinguish program expenses from administrative or fundraising expenses. But most other studies show that across the arts field, program expenses account for the majority of all spending.

Nationally, an average is 58 percent of expenditures is concentrated in the top four organizations. In the median county, the concentration ratio is even higher, 65 percent. These figures suggest that the norm in counties is that the arts are an “oligopoly,” a market structure dominated by a few big competitors. Comparatively lower values on this ratio for a given county suggest a county with more competition.

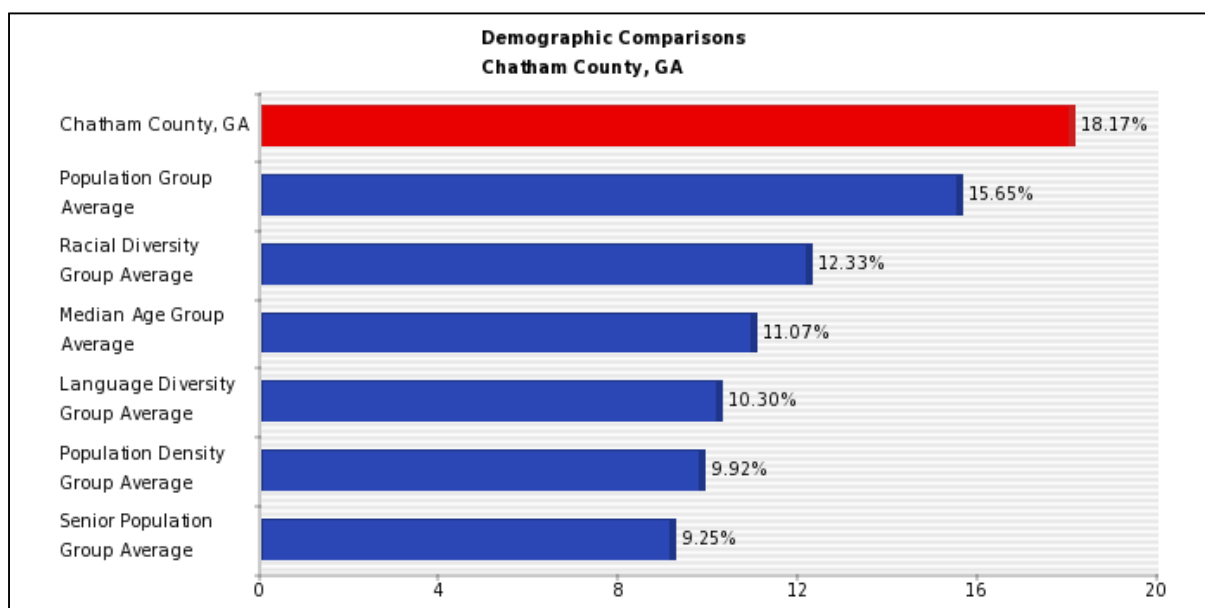
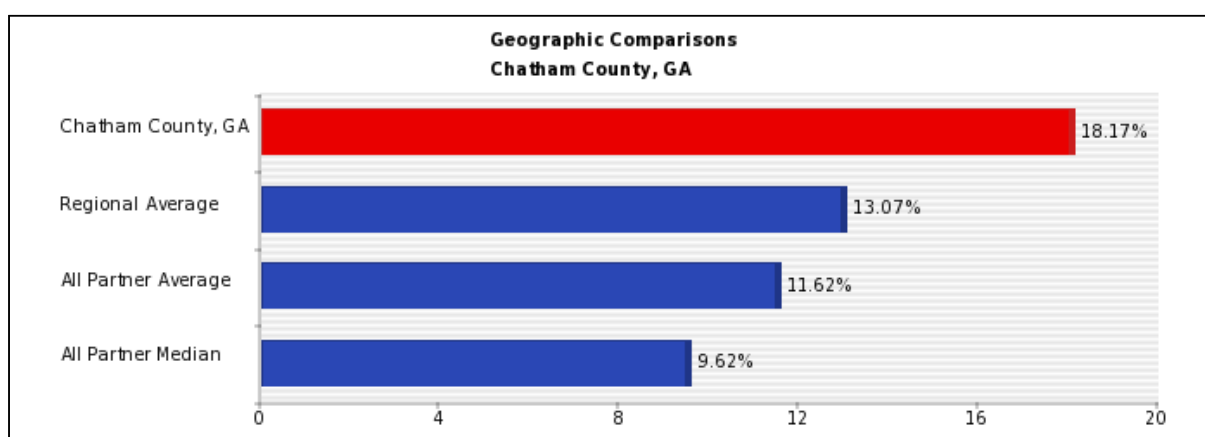


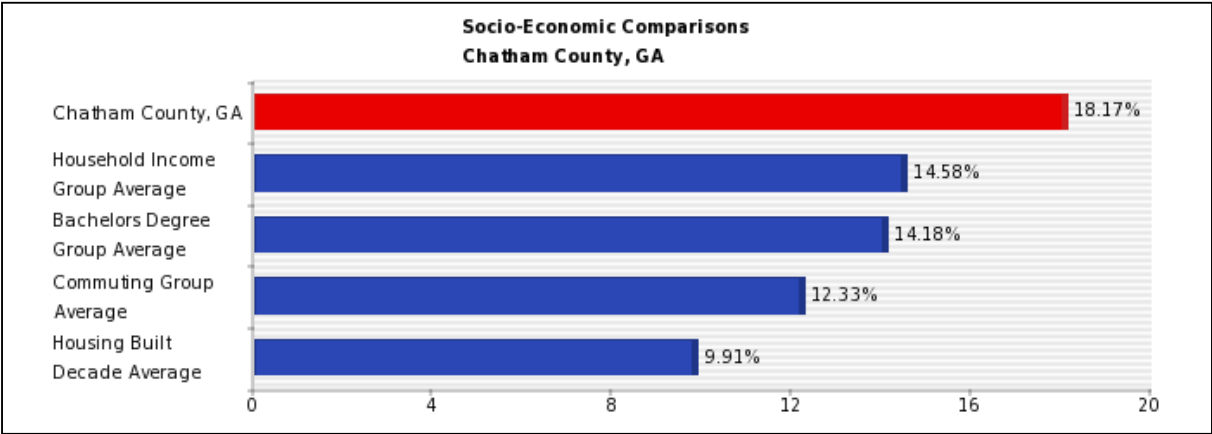


55: Locally owned share of arts businesses

In an era of much national ownership of retail locations, and homogenization of retail offerings and the retail experience across the country, local ownership of business helps create a distinctive character for a community, by maintaining local traditions, providing channels for local artists, and being favored institutions. LAI partners gathered data on the number of arts and culture businesses in their community that are locally owned. Another indicator in this report measures how many of those local arts businesses are available *per capita*.

This indicator measures the share of all arts businesses that are locally owned. It combines primary data (gathered in individual counties by partners) and secondary data (obtained for all counties by Dun & Bradstreet). It is calculated by dividing the local business count number for each county by all arts-centric businesses in the “Creative Industries” data. The measures show that in some communities, commerce in the arts is more locally driven than others. This is not intended to be interpreted as a matter of better or worse, but as a matter of cultural character for individual communities. Special caution should be used in interpreting this because of possible differences in how LAI partners defined and gathered data on local ownership of businesses.



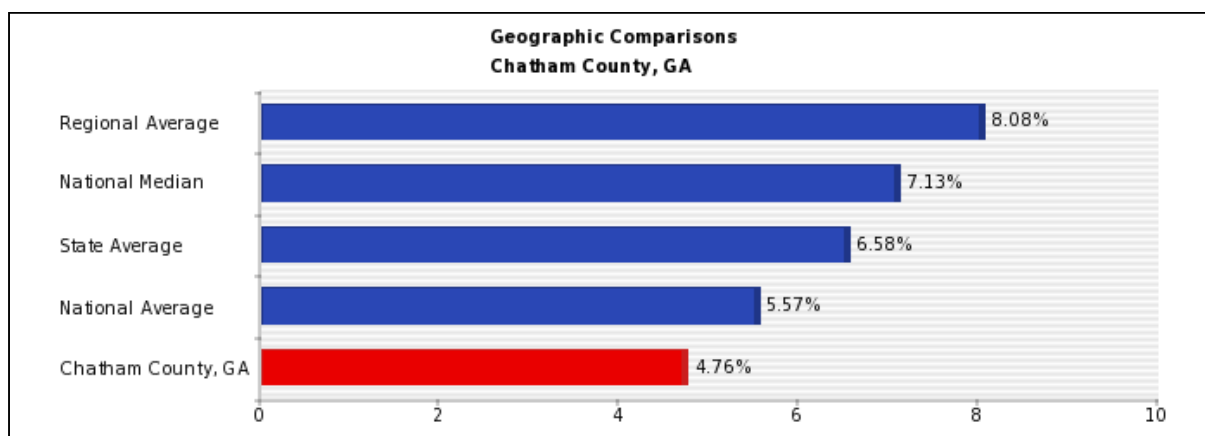


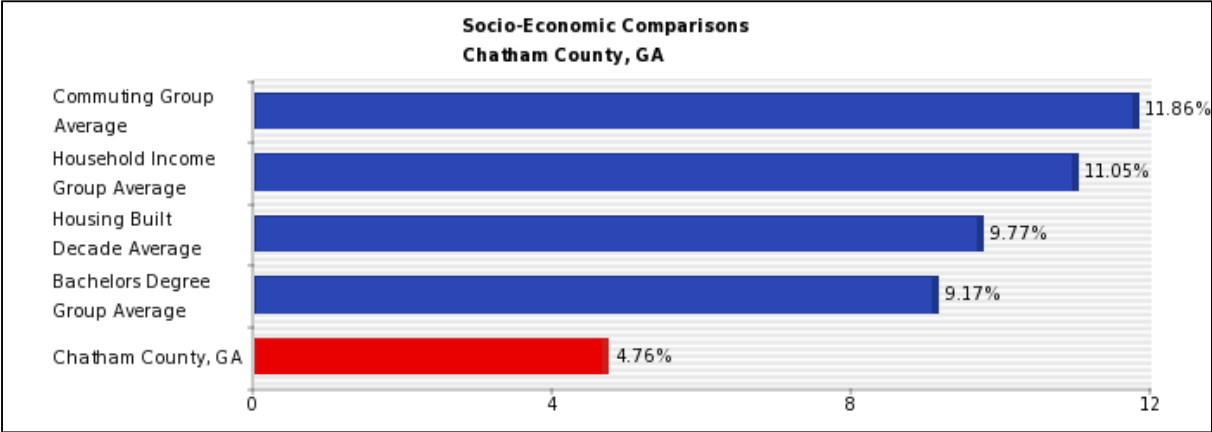
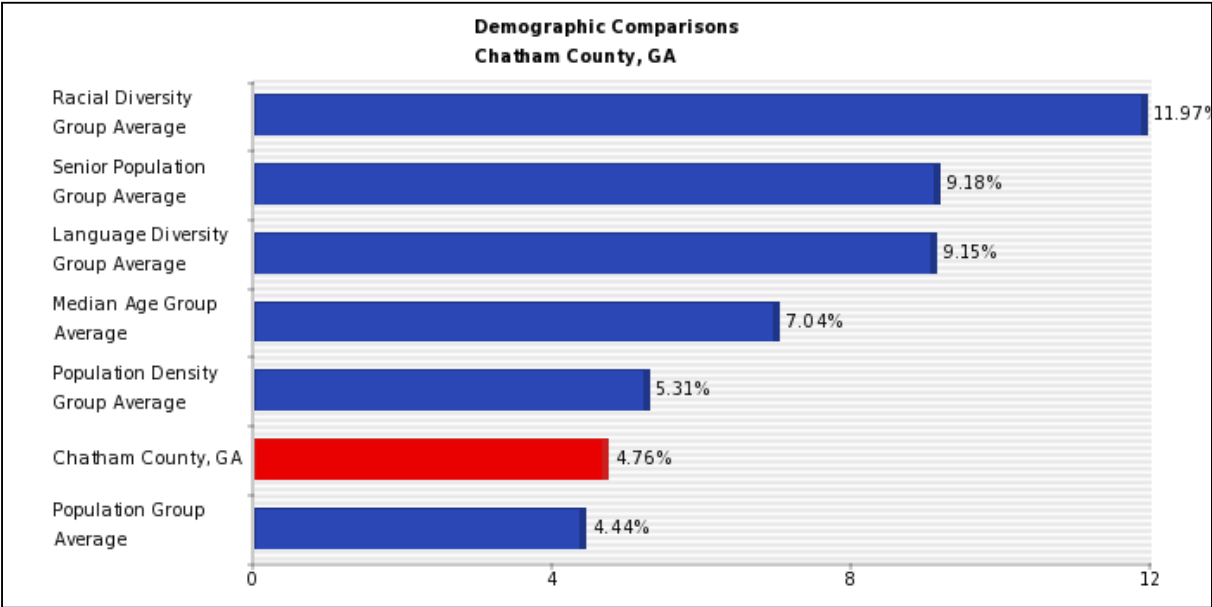
56: Nonprofit share of arts establishments

There is no single paradigm or standard for what constitutes the “arts community” in any county; in fact there are many different populations of arts organizations in places around the country. One way in which they vary is the mix of commercial and nonprofit organizations, which is more likely to be a distinctive aspect of each community.

This indicator measures that blend of arts and business, evaluating arts nonprofits as a share of all arts establishments. The first figure, total arts nonprofits, comes from the 2009 nonprofit data used in other LAI indicators; the second figure, total arts-centric businesses, is from the “Creative Industries” data collected in 2011 by Dun & Bradstreet. To be clear, this indicator measures numbers of organizations, not revenues or expenses. Revenue data is available for the nonprofit sector arts organizations, but not for those in the private business or commercial sector.

A large or small share of arts organizations is not a matter of strength or weakness so much as an element of character. Many major perspectives of arts success are based primarily on the nonprofit arts sector, but commercial arts companies surely make very significant contributions to the character of the arts in communities, such as when a well-known nightspot or commercial gallery is a significant part of a community’s arts identity. This indicator illustrates a particular county’s mix in comparison to the same mix in other communities.





Local and global representation

Every community has festivals and events that range from large, multi-day arts festivals to block parties. As noted in a recent NEA report “Live From Your Neighborhood” (Bohne, Silber, Silber and Associates & Carole Rosenstein 2010), there are festivals in communities of all sizes, in a range of disciplines. Festivals are especially visible and sometimes even spectacle-sized arts events, and attract audiences and performers from near and far. Some do indeed perform or attend in their neighborhood or hometown – but they may also come from a nearby region, elsewhere in the U.S., or around the world. Festivals are a way for communities to be mainly either importers of arts and culture (e.g., a festival with many out-of-town performers playing to local audiences) or exporters (local performers, out-of-town audience). This mix of local, regional, national, and global participation can be viewed as another indicator of each community’s unique cultural character, and look at both the audience and performer sides of the question.

There are thousands of festivals around the country, many with multiple years’ history and very wide reputations. Local partners focused on just five festivals in their community that they regarded as significant, and measured each for the percentage of total audience and the percentage of total performers that they characterized as being local, regional, national, or global. These were then expressed as an average across the five festivals for each county. Partners gathered data for both 2009 and 2010 attendance to set a baseline for future trend analysis.

These two indicators show the festival performers and audiences in each LAI community are from, compared to the same distribution for all reporting partners. Unlike other LAI indicators, groups are not compared by region, population etc. The charts below show the individual community distribution (reported by the LAI partner) along with the national aggregates first for performers, and second for audiences.

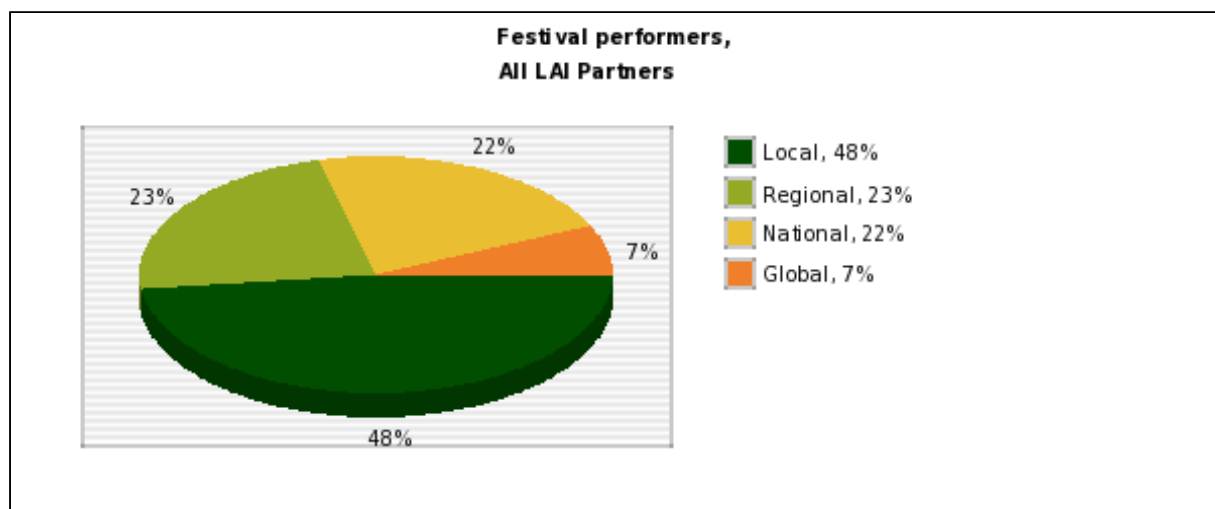
57: Festival performers

There are thousands of festivals around the country, many with multiple years’ history and very wide reputations. For LAI, local partners to focused on just five festivals in their community that they regarded as significant, and to measure for each the percentage of all total performers that they characterized as being local, regional, national, or global. These percentages were averaged across the five festivals for each county.

Partners were also asked which artistic discipline(s) were at the core of the festivals’ artistic programming (music, visual arts, crafts, dance, theatre, literary arts, or multiple). While there were festivals of all of these types, LAI partners reported the vast majority of festivals as being of multiple disciplines. Partners gathered data for both 2009 and 2010 attendance to set a baseline for future trend analysis.

This indicator shows where festival performers in each LAI community are from, and the same distribution for all reporting partners. Across all reporting LAI partners, just over half of the performers are local. Local users of this report can compare programming artists at their own festivals to aggregated

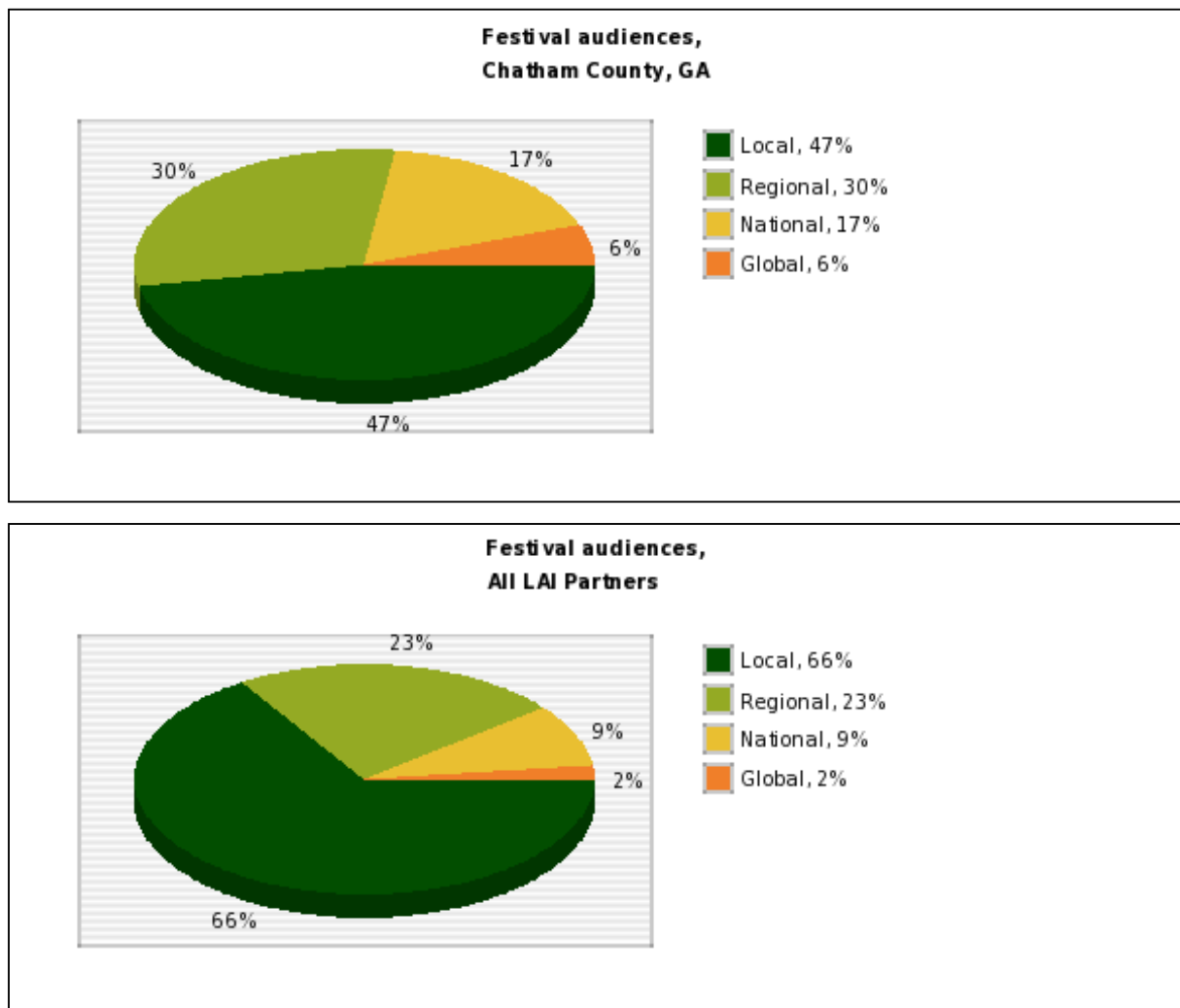
results from all partners.



58: Festival audiences

There are thousands of festivals around the country, many with multiple years' history and very wide reputations. For LAI, local partners were asked to focus on just five festivals in their community that they regarded as significant, and to measure for each the percentage of the audience that they characterized as being local, regional, national, or global. Those percentages were averaged across the five festivals for each county.

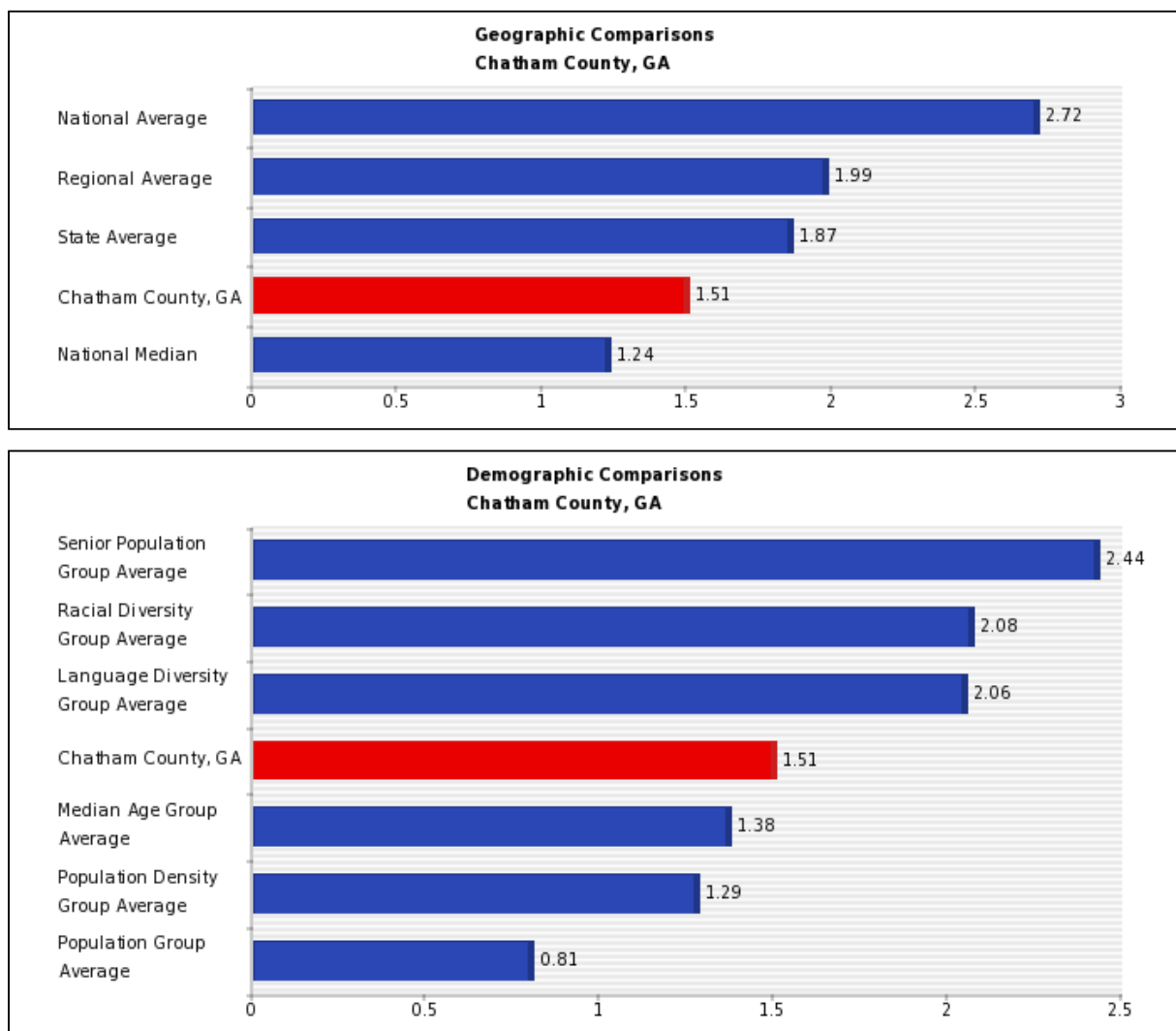
This indicator shows where the festival audiences in each LAI community are from, compared to other partners. Almost two thirds of all festival audiences are local in LAI partner counties. On balance then, festivals in these communities are channels for local audiences to enjoy performers and other artists from outside their community – that is, they are importers. However, as is the case for many LAI indicators, each community is different. Some have a comparatively greater share of audiences from any particular geographic radius, be it near or far.

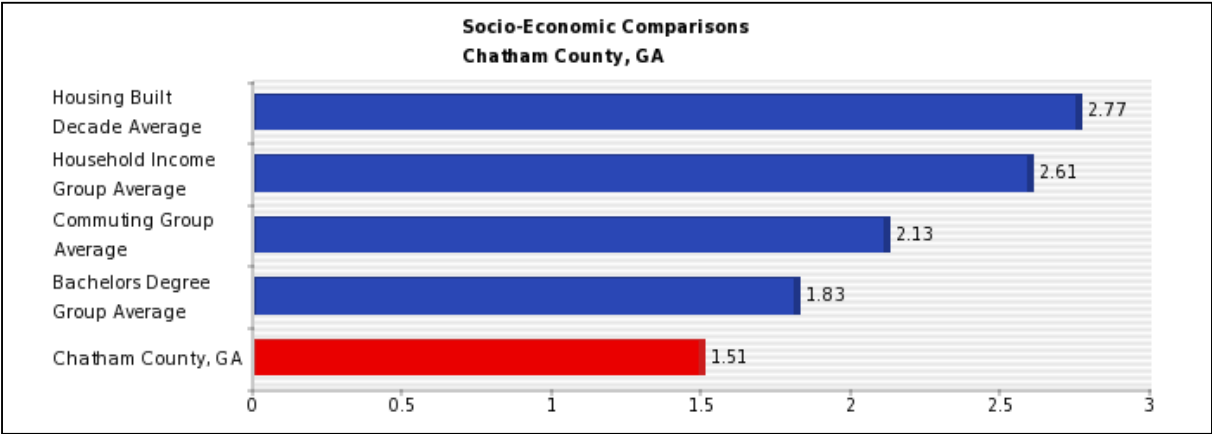


59: Cultural and ethnic awareness nonprofits per capita

The National Arts Index shows that nonprofit organizations with missions to support ethnic activity in the community have been increasing in number around the country. These organizations are identified using the “National Taxonomy of Exempt Enterprises” or NTEE, a tool for identifying the main programming emphasis of every kind of nonprofit (see the full list of NTEE codes in Appendix 1). One of those codes (A23) refers to “cultural and ethnic awareness organizations” that support the cultural life of particular ethnic groups in a community.

There were 619 counties with one or more organizations with an NTEE code of A23 in the 2009 Core File from the National Center for Charitable Statistics. This indicator measures the number of such organizations for every 100,000 residents as another aspect of a community’s particular cultural character, especially when viewed in context of both the language diversity and ethnic diversity of the population. A larger number of such organizations in a community shows how the nonprofit sector in a community serves its ethnic population including the way in which they are presented to others.



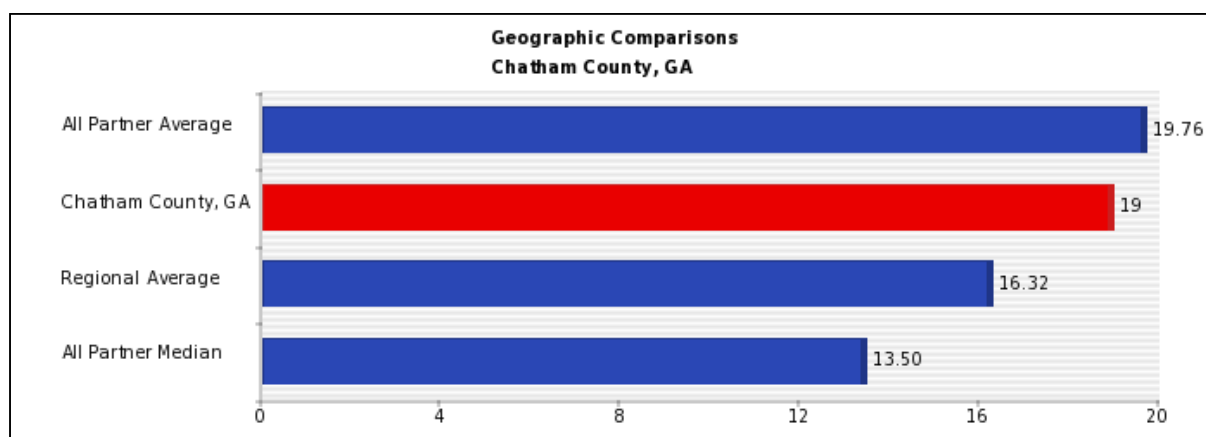


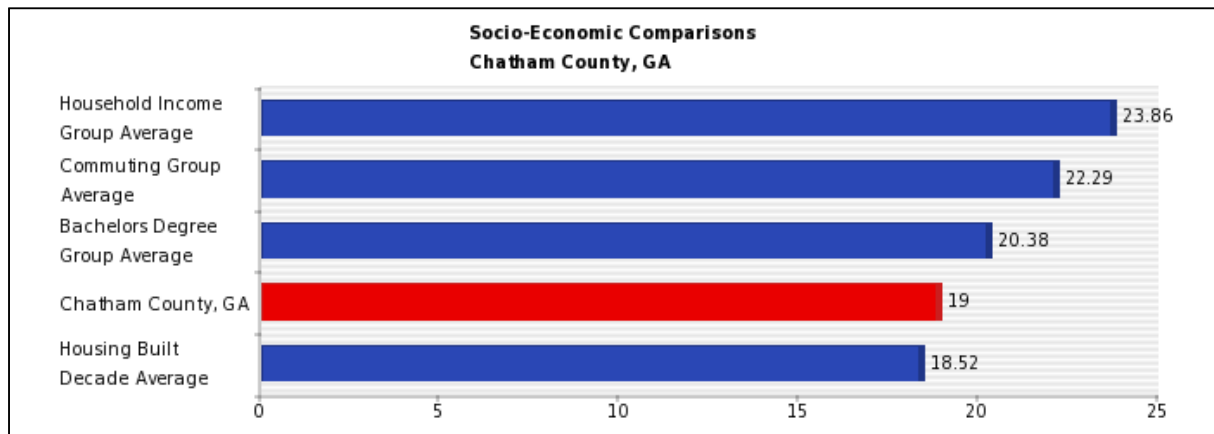
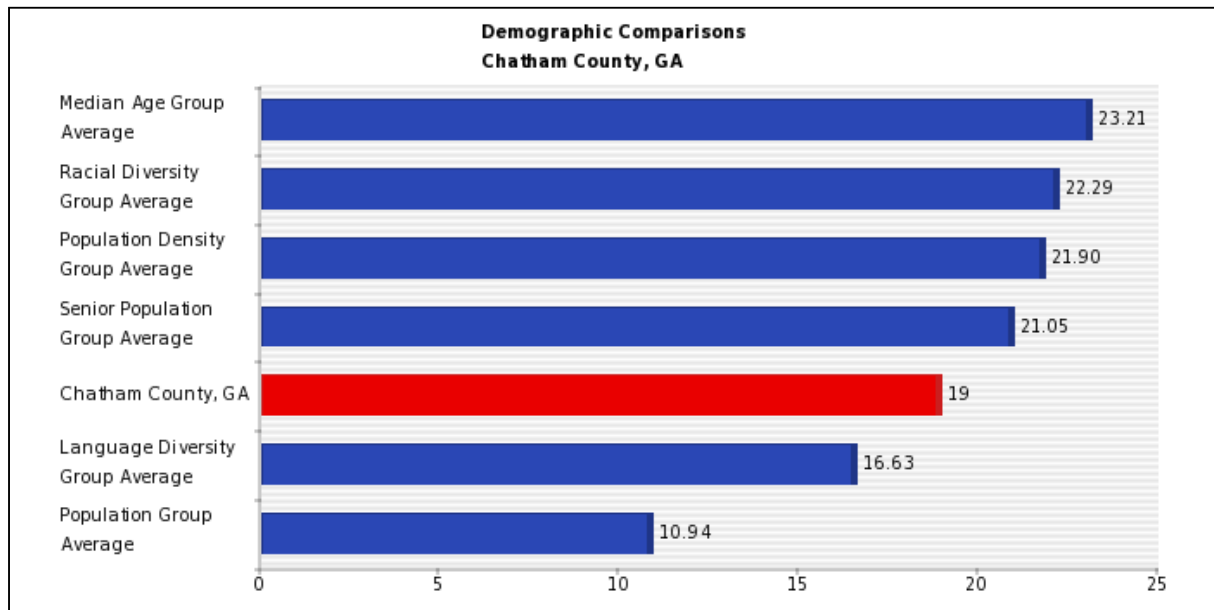
60: Ethnic groups

Ethnic organizations and activities play diverse roles in a community's identity. Arts activity based in or emanating from a local ethnic population adds to the richness and diversity of cultural activity. Ethnic organizations have their own significant identities and activities that are critical elements of their own communities. Even though ethnic arts activity may not be considered 'mainstream' in a given community, it may still account for a significant share of cultural activity in that community. For example

- This indicator is a measure of diversity, as it identifies ethnic groups in a community that produce or present arts and culture activities, events, and institutions. Partners developed this by contacting leaders of different cultural and ethnic groups in your community, exploring events and centers for particular ethnic groups, and other "detective work" including looking at annual festivals calendars, church and worship community directories. Partners were encouraged to specify national homeland of origin and/or specific ethnic group, for example: "El Salvadoran" or "Puerto Rican" instead of just "Hispanic" or "Latino," "Vietnamese" or "Hmong" instead of "Asian-American / Pacific Islander," "German" or "Italian" instead of "White," specific tribes for Native Americans, and "West-Indian, Jamaican, Haitian, Dominican, etc., instead of just "Caribbean."

While this is approached from the perspective of ethnicity, partners were encouraged to also include specific racial groups in their community. The criterion provided suggested that if a group has a meaningful presence in a community – and has cultural centers or events – it should be included.

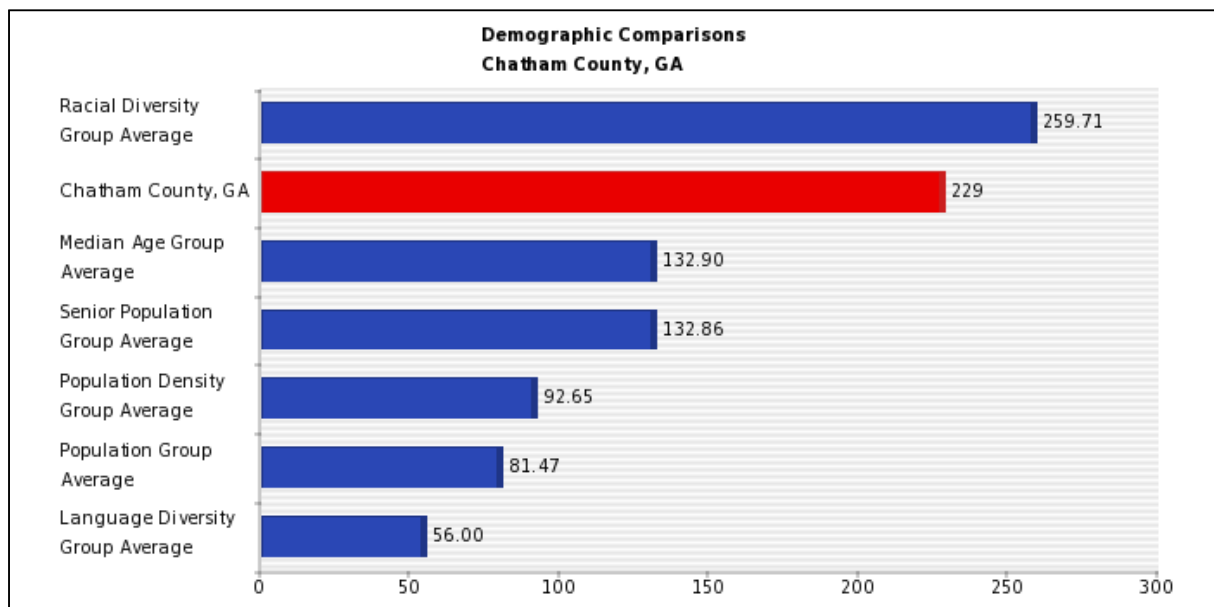
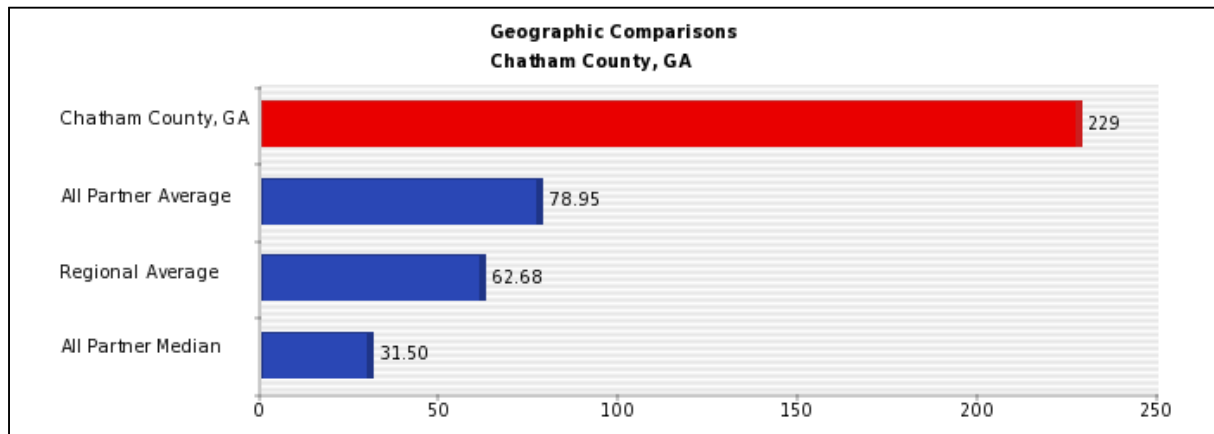


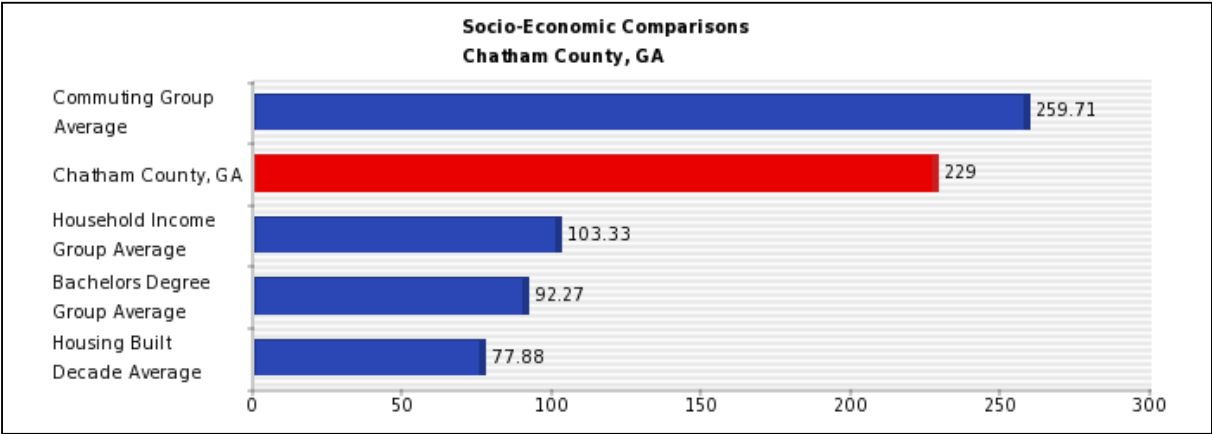


61: Ethnic festivals

Ethnic festivals are important drivers of economic activity and revitalization of neighborhoods and commercial districts. They often become highly-anticipated events that draw large and diverse audiences. They can be ways to introduce other Americans to the traditions and celebrations of a given ethnic community.

This indicator counts the number of ethnic cultural festivals. These tallies were conducted by LAI partners, who sought the number of festivals in their communities that are specifically associated with the ethnic communities they identified.

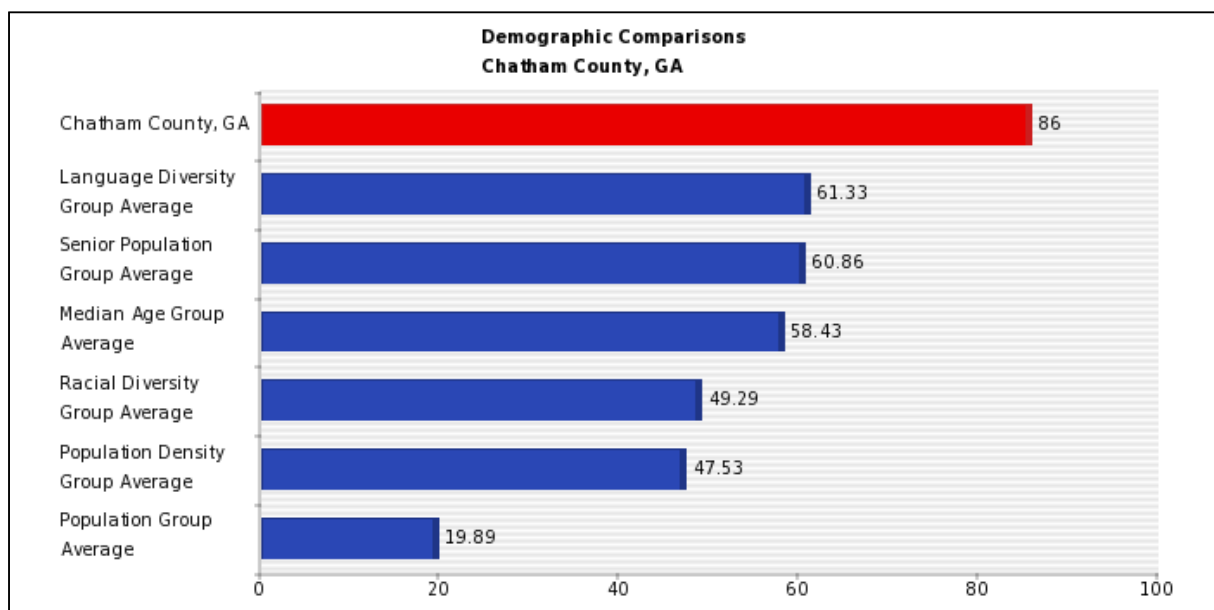
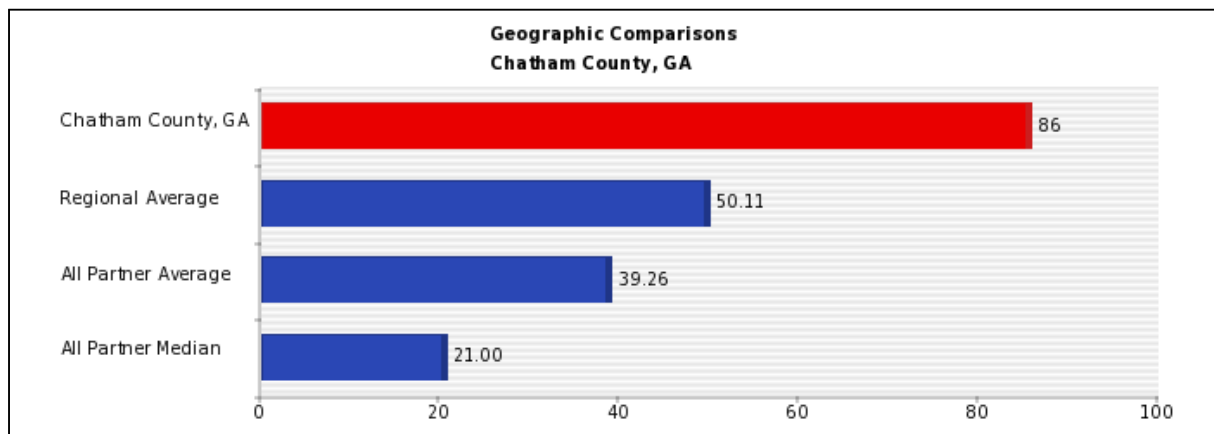


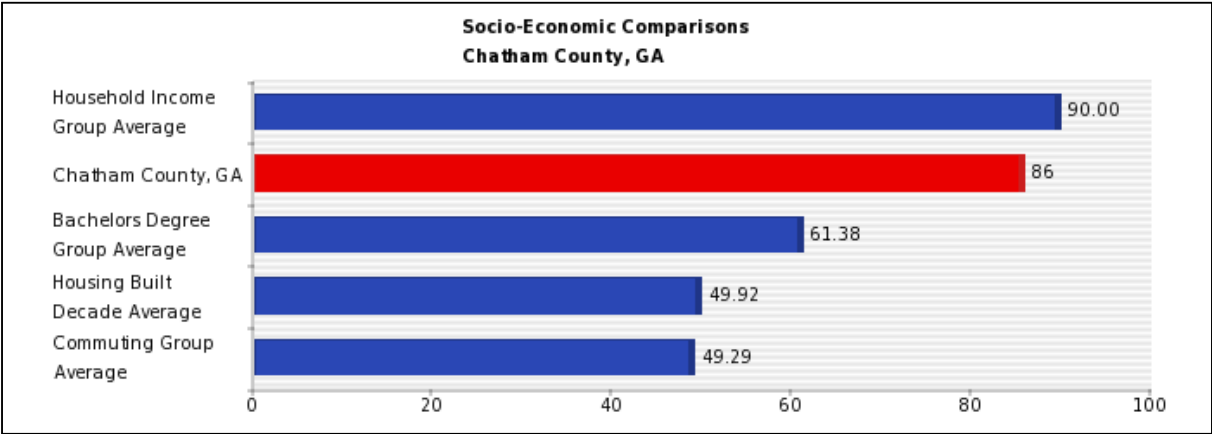


62: Ethnic community centers

Ethnic cultural centers are often sites for dynamic and exciting arts activities. They are places for ethnic cultural events: programs such as annual festivals that feature the art of a particular ethnic, history, heritage, food, or other expression of cultural identity. They may be where national celebrations of a homeland are marked.

This indicator counts the number of ethnic cultural centers: permanent installations or facilities associated with a particular ethnic group. They may be free-standing community-based, or may be a part of another program or worship community. They may also be the producers of ethnic cultural events. These tallies were conducted by LAI partners, who sought the number of such centers in their communities that are specifically associated with the ethnic communities they identified.

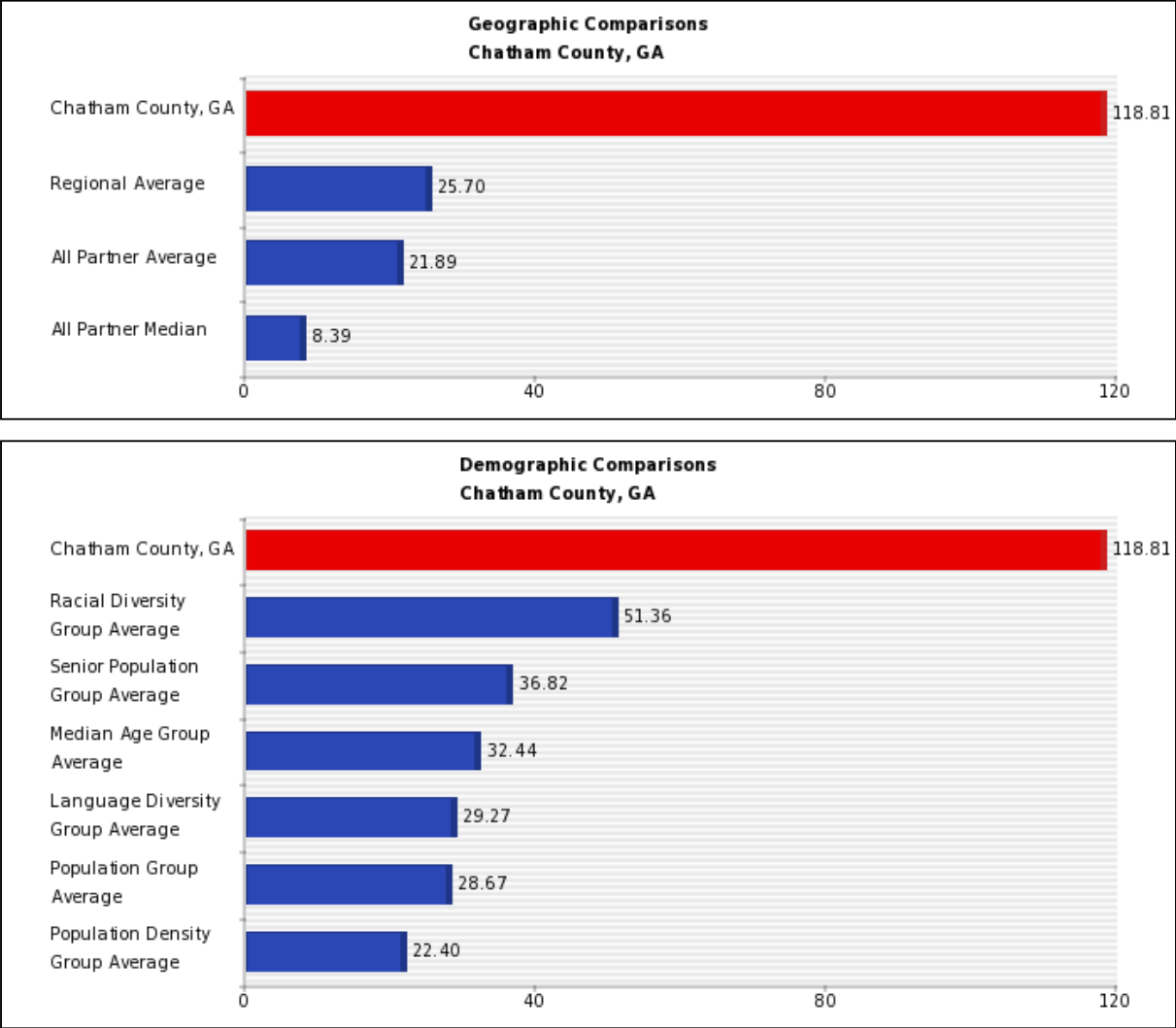


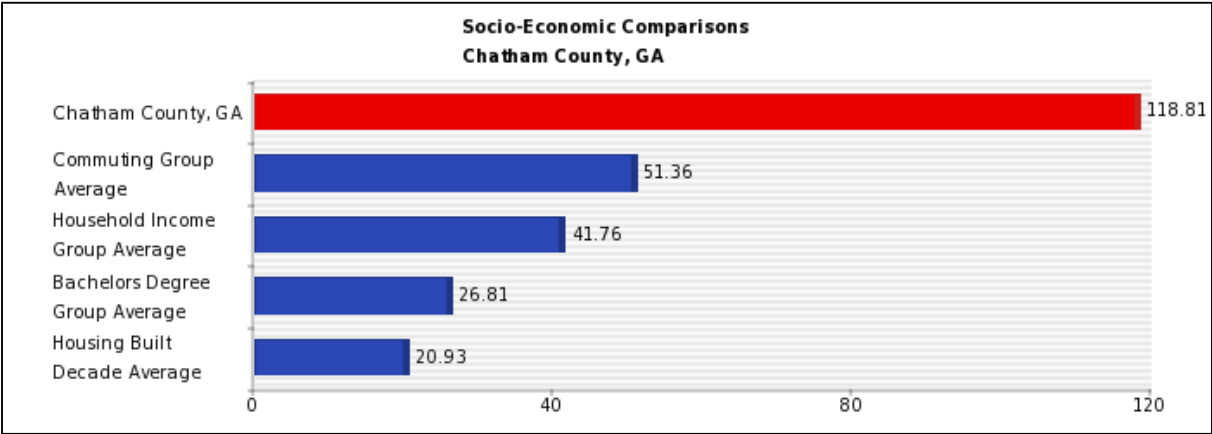


63: Total ethnic cultural opportunities per 100,000

Another perspective on this diversity is in the “Report on your Community” section which shows Census data describing language and racial diversity of your county. However, LAI partners have uncovered additional detail on the ethnic cultural centers and festivals as shown in the two previous indicators. When diverse languages, races, and ethnic groups are mixed together, it gives a community unique cultural characters, and this data set shows that breadth.

This particular indicator shows how that ethnic mixture in a community serves all of its residents. It is calculated as the total number of ethnic cultural centers and ethnic festivals per 100,000 population. The primary data for this was gathered by partners in their quest for these events and centers. As is the case for the other primary data indicators, comparisons to other areas should be made cautiously to account for variations in how the partners collected the data.





Cultural Image

64: Arts and culture as a distinctive amenity

Arts and culture are often part of how a community attracts visitors and tourists. The arts can pull visitors to a community, to experience the live performing arts, a museum, a zoo, arboretum, festival or another cultural activity. Arts and culture can be one of several elements of a community's external image, even part of a local community's brand. The draw can center on a unique character of the arts in a city and the best-known cultural entities, or can be on broad-based community activities.

Local tourism entities market arts and culture along with other amenities, so LAI partners examined promotional campaigns, materials and literature prepared by state and local governments, and by regional and local tourism promotion/chambers of commerce offices. They rated that material on a "1 to 4" scale in three ways:

- Do promotional materials, on- line or printed represent arts and culture as a distinctive amenity of the community?
- Do promotional materials, on-line or printed present arts and culture as part of the community's image and brand?
- Do promotional materials, on-line or printed, mainly recognize well-known producers and institutions or describe broader community-wide arts activities?

These indicators presents aggregate scores for all partners who answered these questions by rating how arts and culture appear in tourism marketing material on these three questions. They show how many reporting partners (more than 60) answered 1, 2, 3, or 4 to each question, along with the local rating provided by the LAI partner. The partners are not broken out by region, population size, or other factors.

Overall, the ratings suggest that arts marketing is healthy in partner communities, with many partners rating arts and culture as a distinct cultural amenity which contributes to the communities self-image and their branding to other communities.

Partners can use these data to compare the local use of culture in regional tourism promotion to national norms, and to encourage promotion that best fits the particular cultural character of a community. Questions to consider include:

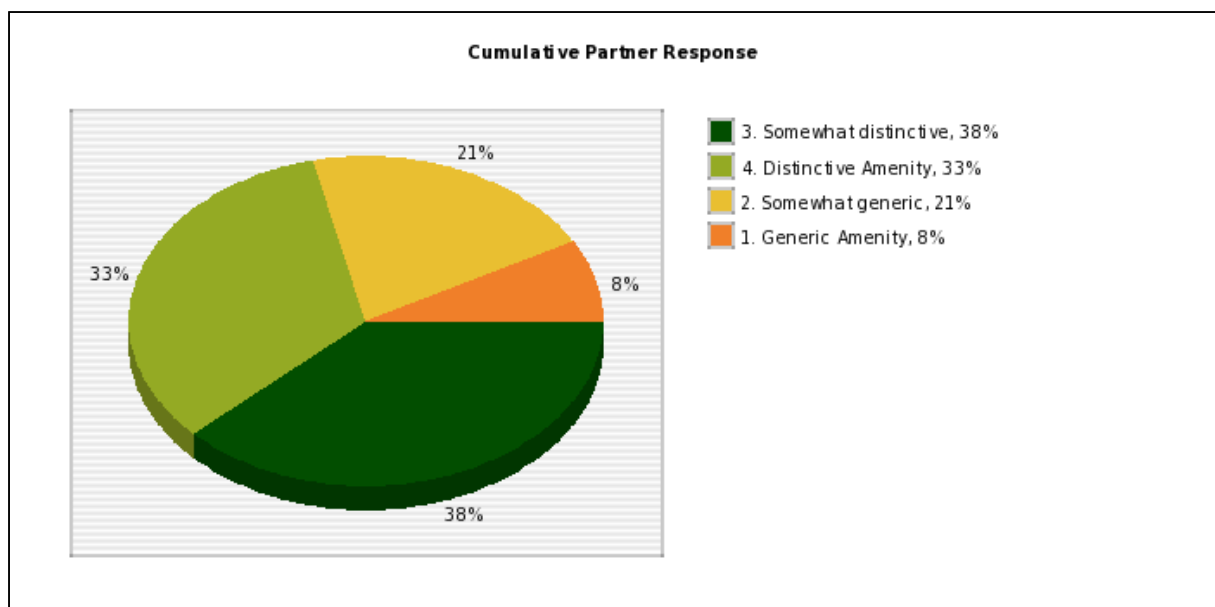
- Are arts and culture properly represented as tourism assets for a community?
- Can the LAI data be used to advocate for greater emphasis on on arts and culture?
- How can relationships between tourism promotion and the arts and culture communities be strengthened?

Every community's tourism promotion material is different, and there is almost always some

representation of arts and culture in that material and other tourism messaging. That material can treat arts and culture as a generic amenity (we have a symphony, we have a theatre) or it can be more distinctive (our arts and culture are unique characteristics of our region). While differences between what is distinctive and what is generic are subjective and are matters of perception, it is still possible to gather useful information about such material. Local partners were asked to gather well-informed groups to discuss and respond to specific questions about tourism marketing of the arts, including how it is presented as a distinctive characteristic of the county.

This indicator presents partner responses to the question: “Do promotional materials, on- line or printed represent arts and culture as a distinctive amenity of the community?” measured on a scale of 1 to 4 from least to most distinctive. This indicator shows the rating from each LAI community as well as ratings from all LAI communities.

Your local response was: 3.0

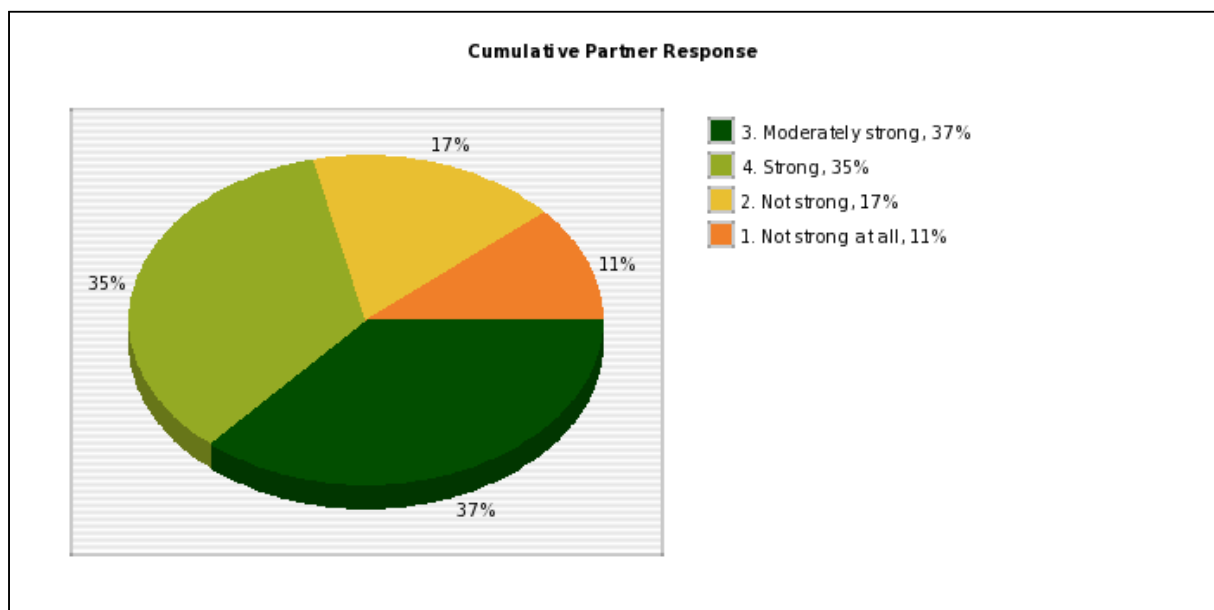


65: Arts and culture as part of a community's brand and image

Every community's tourism promotion material is different, and there is almost always some representation of arts and culture in that material and other tourism messaging. For some communities, arts and culture are very specifically part of the image, or even the tourism brand. Local partners were asked to gather well-informed groups to discuss and respond to specific questions about tourism marketing of the arts, including the way that arts and culture figure into tourism branding for a county.

This indicator presents partner responses to the question: "Do promotional materials, on-line or printed present arts and culture as part of the community's image and brand? measured on a scale of 1 to 4 from least to most distinctive. This indicator shows the rating from each LAI community as well as ratings from all LAI communities.

Your local partner did not provide this data.

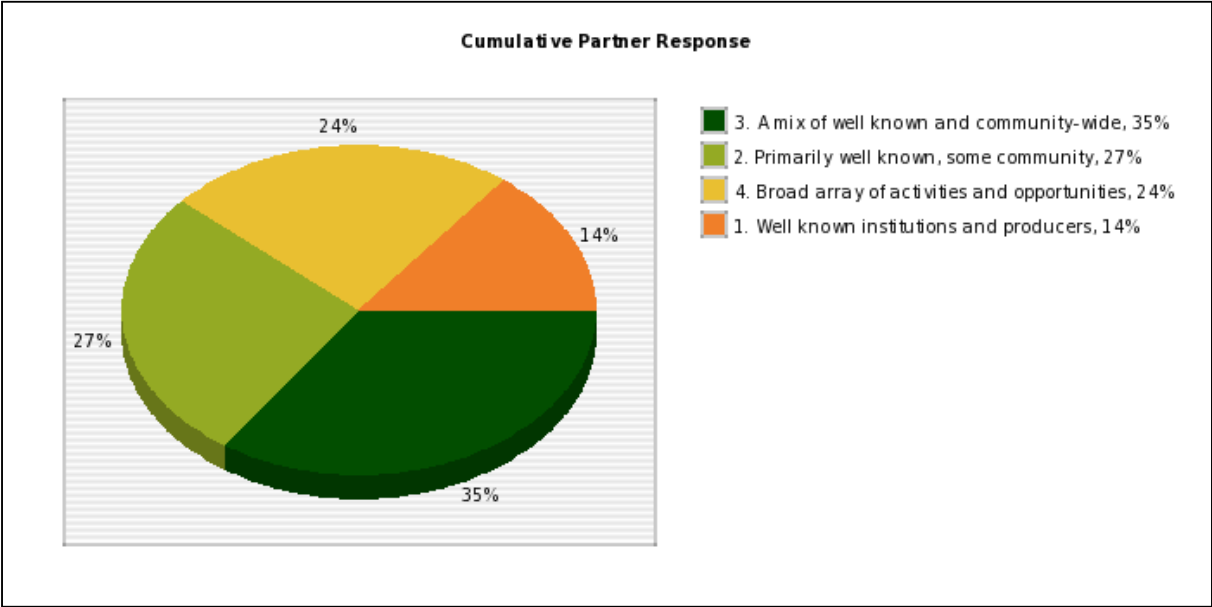


66: The breadth of arts and culture in toursim marketing

Every community’s tourism promotion material is different, and there is almost always some representation of arts and culture in that material and other tourism messaging. Arts and culture marketing can range from featuring the best known groups of a community to portraying a broader community engagement in the arts. Local partners were asked to gather well-informed groups to discuss and respond to specific questions about tourism marketing of the arts, including how the breadth of arts and culture is presented.

This indicator presents partner responses to the question: “Do promotional materials, on-line or printed, mainly recognize well-known producers and institutions (1) or describe broader community-wide arts activities.” This indicator shows the rating from each LAI community as well as ratings from all LAI communities.

Your local response was: 1.0



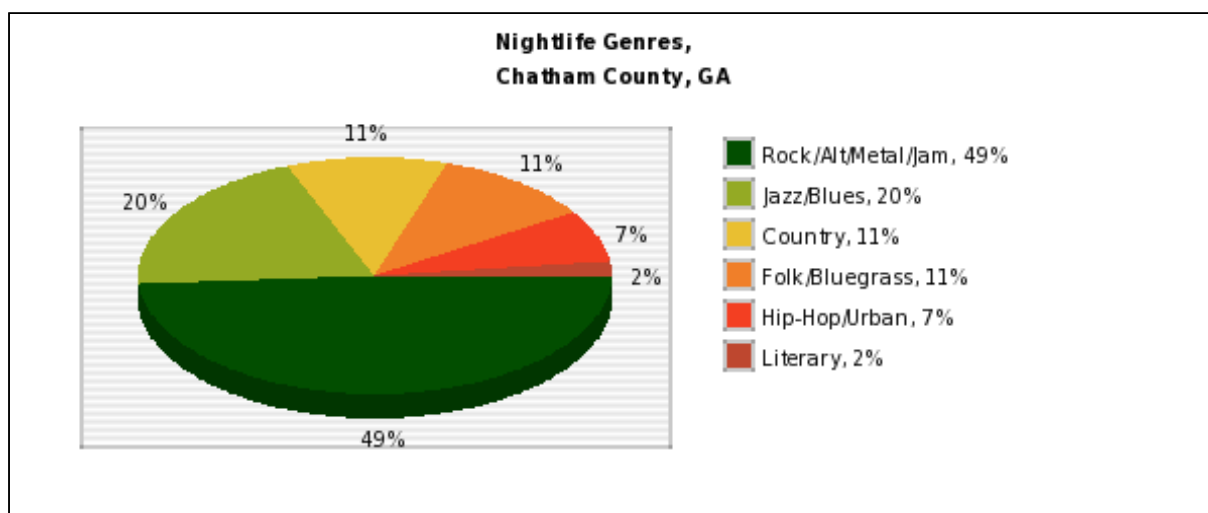
67: Nightlife programming

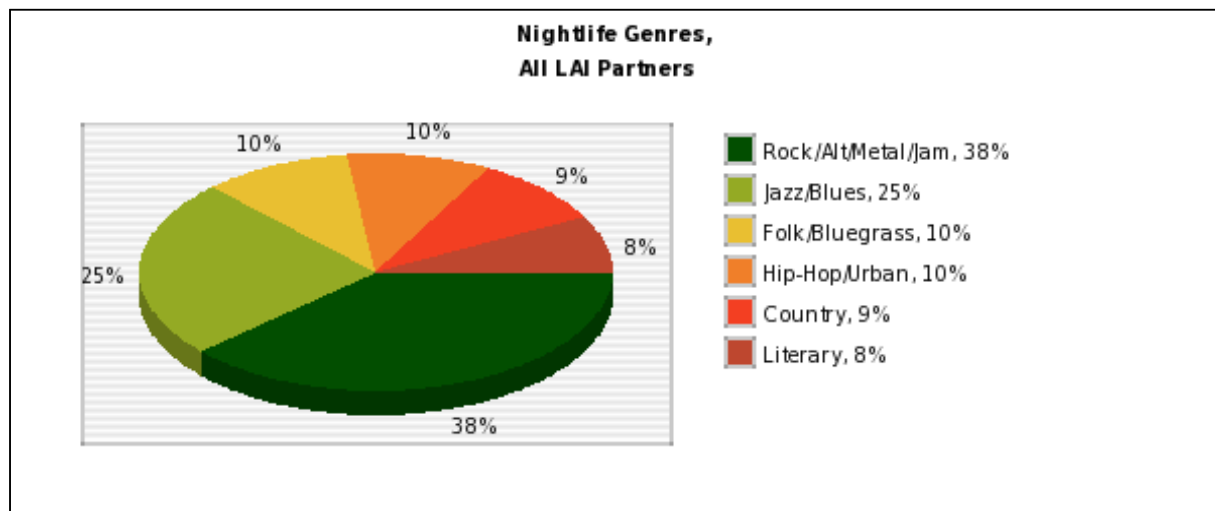
“Nightlife,” for purposes of this indicator, means the nightspots that primarily attract customers with live performing arts. This includes bars, coffeehouses, restaurants, and other retail locations that typically have live music or even spoken word. Every community’s mix of nightspots is unique, depending on what styles are popular, what players are available, the economics of live performance in a region, the character of the venues, and the choices of programming. Local partners identified programming within the following categories:

- Country Folk/Bluegrass
- Hip-Hop/Urban
- Jazz/Blues
- Literary
- Rock / Alt / Metal / Jam
- Multiple Genres

In total, partners reported almost 2,600 venues, of which almost 1,200 were “Multiple Genres.” The facts reported in this indicator are nightlife performance programming reported by a community’s LAI partner, compared to the same information aggregated across all reporting partners.

Each report has four charts. The first two charts compare the county to the national distribution of programming types including “multiple genres,” which accounted for almost half of all responses. The second two charts do the same comparison, but only using the specific named genres.





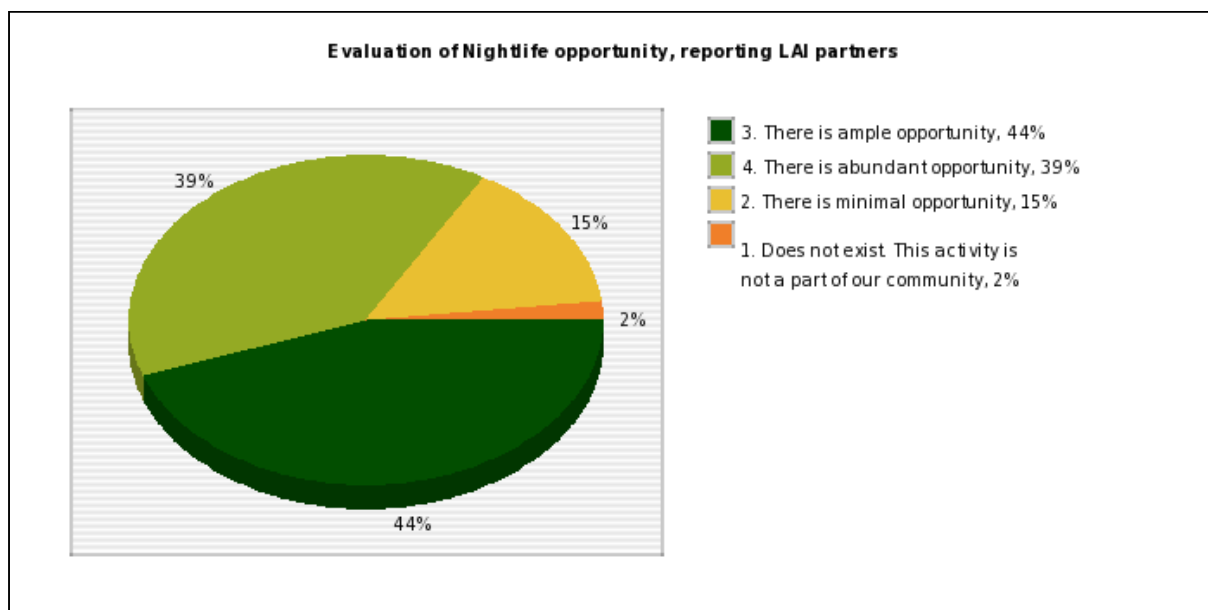
68: Rating of nightlife opportunity

An indicator in the Resources dimension addressed the number of nightspots per capita. That per capita number in and of itself measures the availability of live entertainment. This presents an opportunity to assess whether there is “enough” nightlife, based on a community’s own perspectives, not just in relationship to a national norm. The indicator was created by partner ratings nightlife opportunities in the community as one of the following:

- (1) Does not exist. This activity is not a part of our community.
- (2) There is minimal opportunity.
- (3) There is ample opportunity
- (4) There is abundant opportunity.

In terms of the Nightlife Opportunity Rating, 45 percent of partners rated their county a 3 for “ample opportunity”. Eighty three percent of partners gave their county a rating of either 3 or 4, meaning that more than 8 out of every 10 partners feel that their county has either ample or abundant opportunity for nightlife.

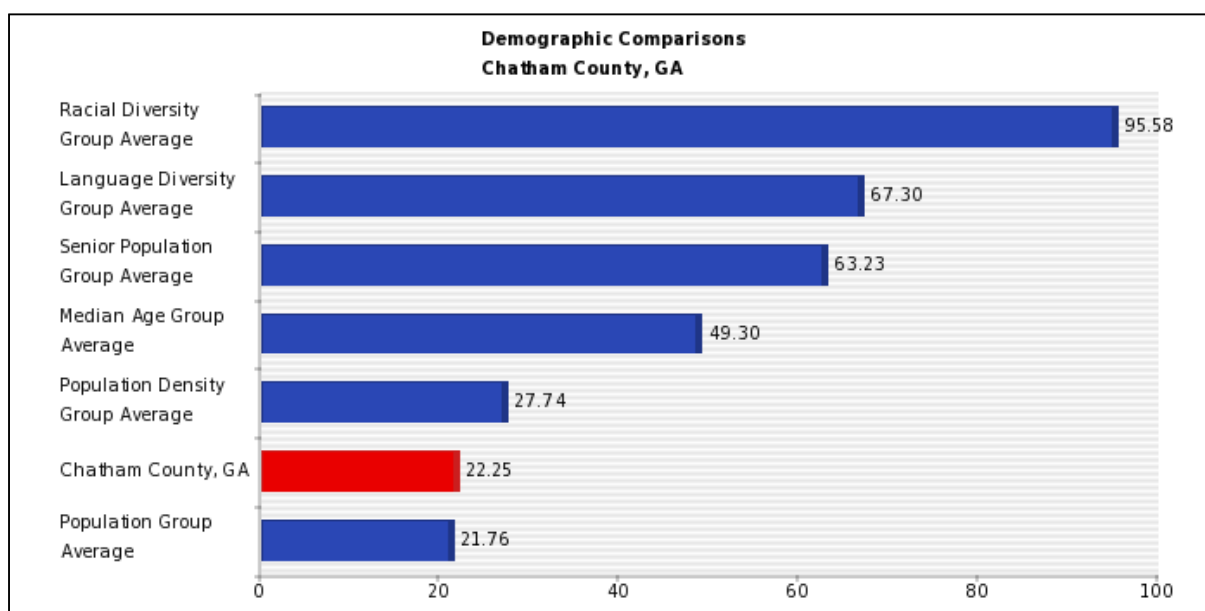
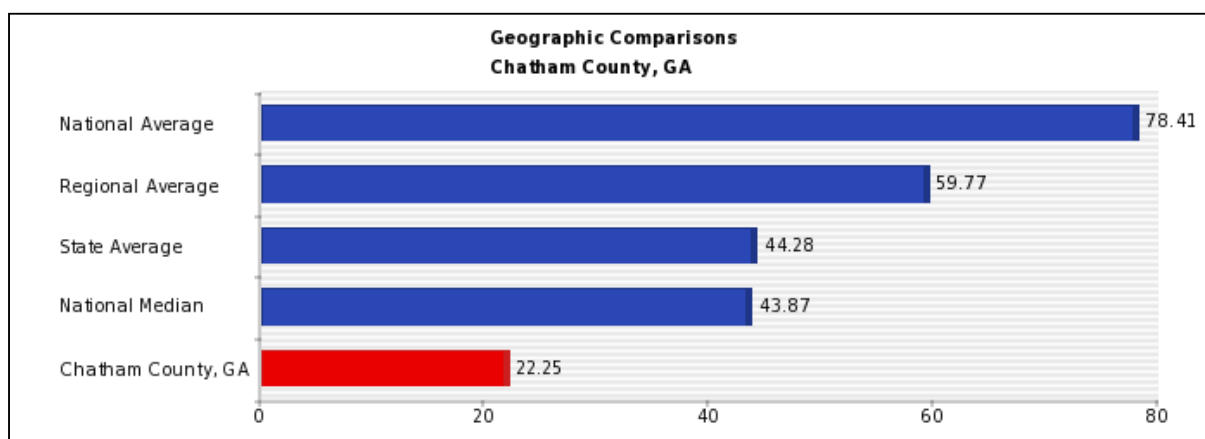
This indicator reports the local rating on that scale, together with a summary of ratings across all reporting partners.

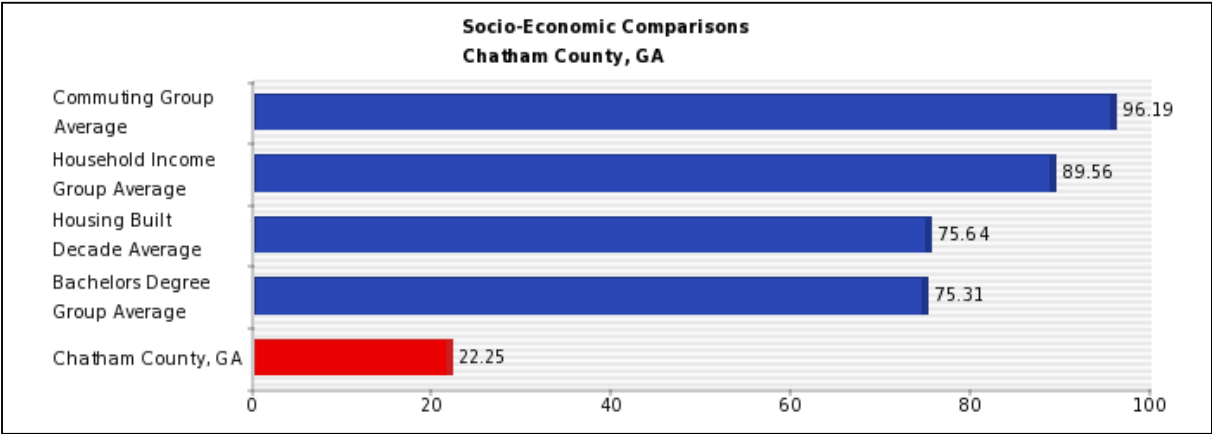


69: National Register of Historic Places sites per 100,000

While the expressive arts are one of the main focus areas for the LAI, we see strong relationships with historic preservation as another important element of cultural identity. Historic homes and sites serve as an important element in the cultural and educational life of a community. They provide a sense of a communities approach to heritage sites and provide a context for addressing questions, including: Are these historic sites of high value to your community? Is there ongoing investment in preservation? What is the correlation between the age of our community and the number of historic properties on the National Register? Who are the community actors who can help identify them?

This indicator measures the number of places per 100,000 population on the National Register of Historic Places, which is “the official list of the Nation’s historic places worthy of preservation,” according to the Register’s web pages on the National Park Service site. The register is in constant development, as new sites around the country are identified and evaluated, and then listed. In early 2011, there were about 86,000 sites in total.





Professional arts training

Another characteristic of an arts community is the presence of professional (post-secondary) arts training. Two indicators examine that aspect of the arts, one looking at the number of arts degrees awarded in counties around the country, and the second at the kinds of arts training institutions that are in each county.

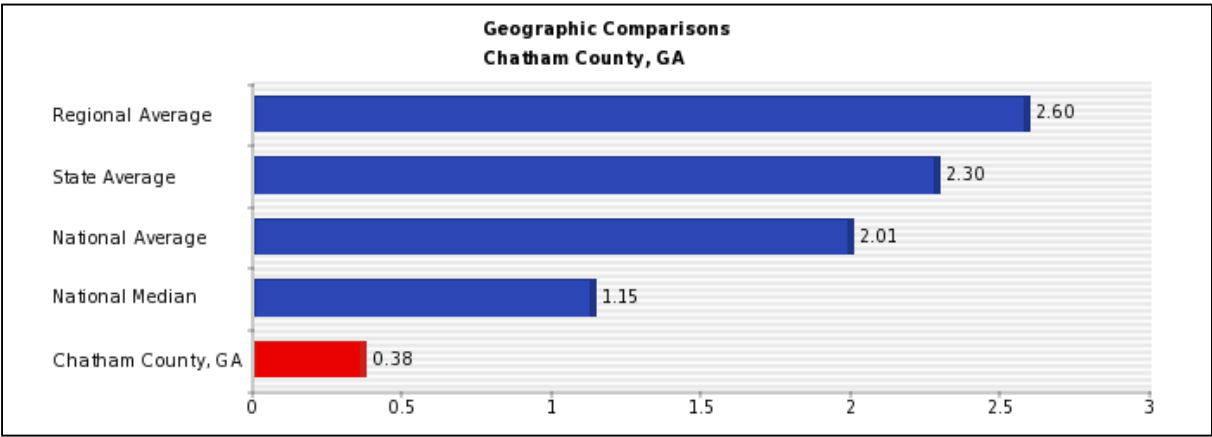
Higher education provides many avenues for interaction with community arts and culture. One is the campus as an arts and culture destination for local arts audiences. Secondly, arts students in a community are especially likely to consume and participate in arts and culture activities of-campus. A third is through the community life of the faculty, who may have studios or be part of local ensembles. All these together make campuses with arts programs centers of activity that both radiate into the community, and invite the community in.

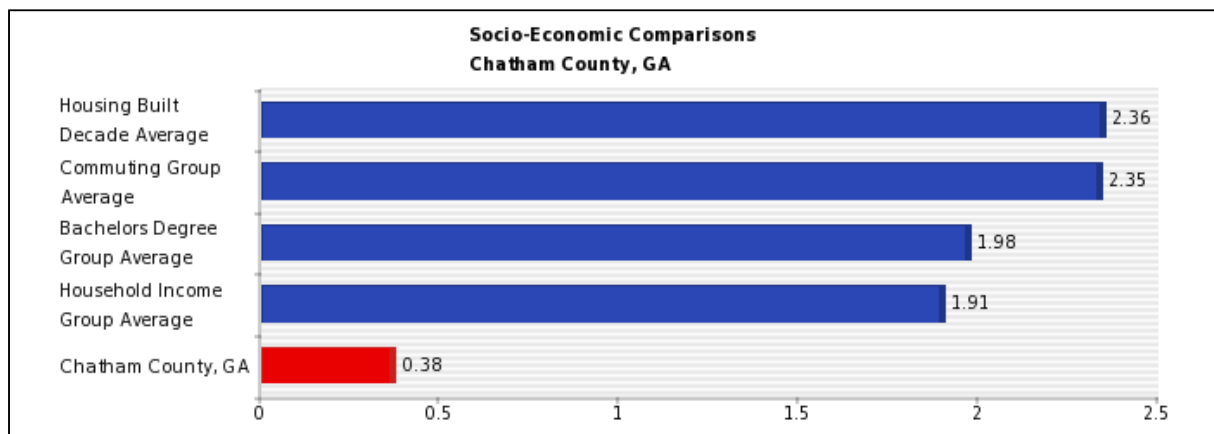
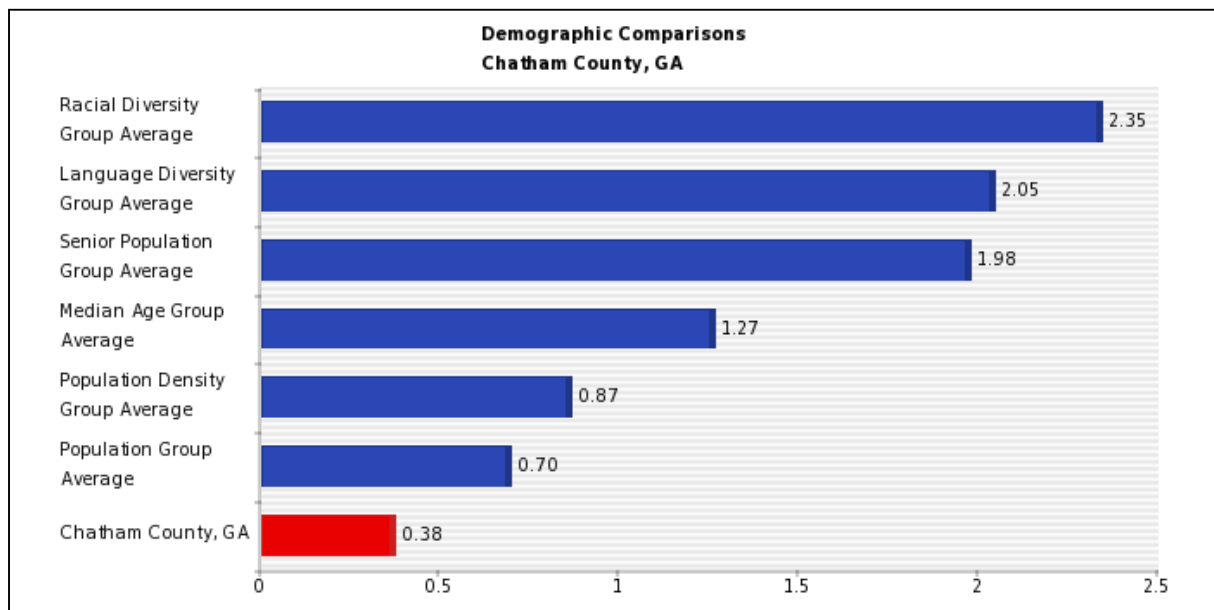
These indicators can help understand the ways in which “town and gown” relate to each other around issues of arts and culture. The number of arts students and the presence of recognized arts education institutions can be a part of developing and promoting the image of a particular community. Community leaders can seek ways to improve their interactions with cultural life on campus.

70: Accredited degree granting programs

Arts education is delivered in arts conservatories and academies as well as colleges and universities. Across the country, the number of institutions granting associates, bachelors, masters, and doctoral degrees dropped to 2,052 from 2,193 between 2003 and 2009. Of these, approximately 1,200 are accredited by the National Office for Arts Accreditation. This includes schools of music, art and design, theatre, and dance.

This indicator measures the number of accredited schools in each community using the schools’ zip code location data which we aggregated in counties using the “zip-to-FIPS” procedure described in the Methodology section. There are accredited programs in 490 counties. The indicator is number of accredited degree-granting programs for every 100,000 county residents.

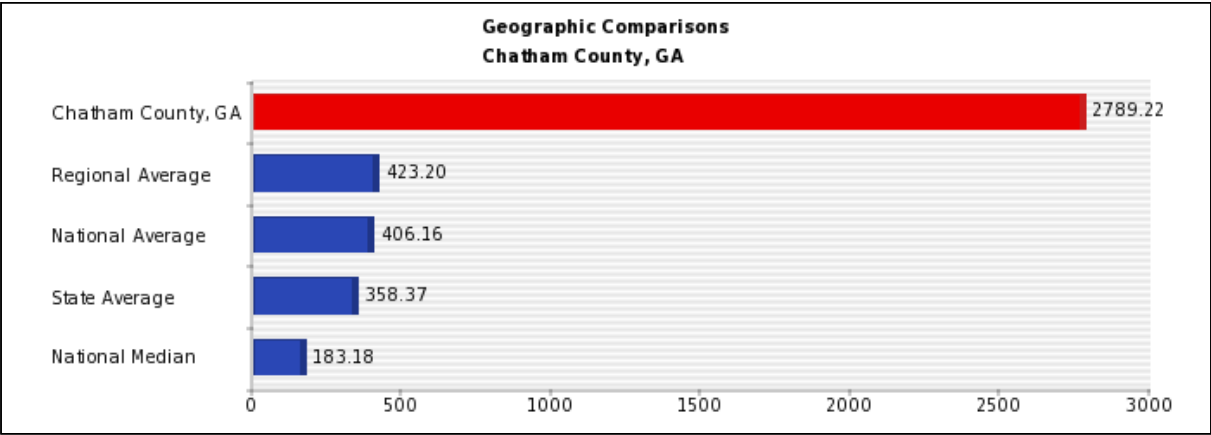


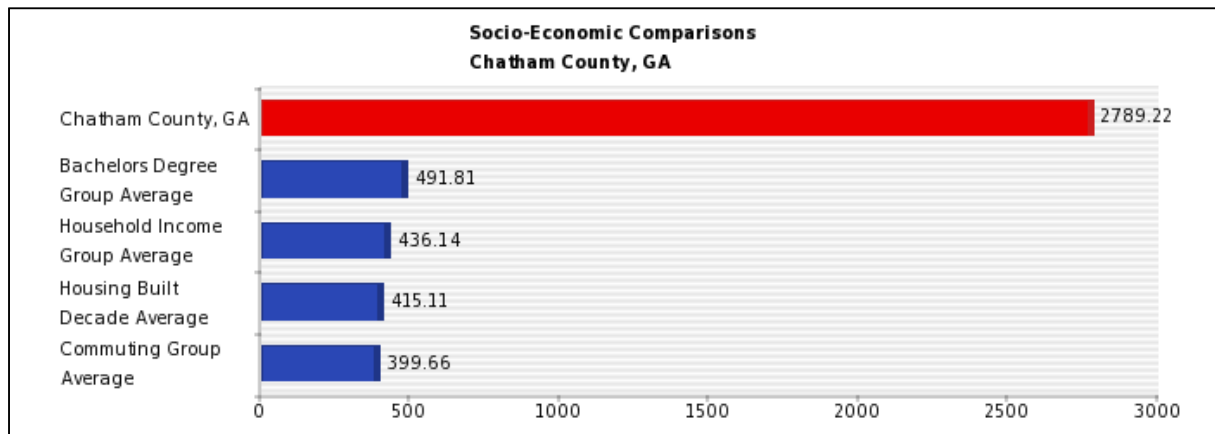
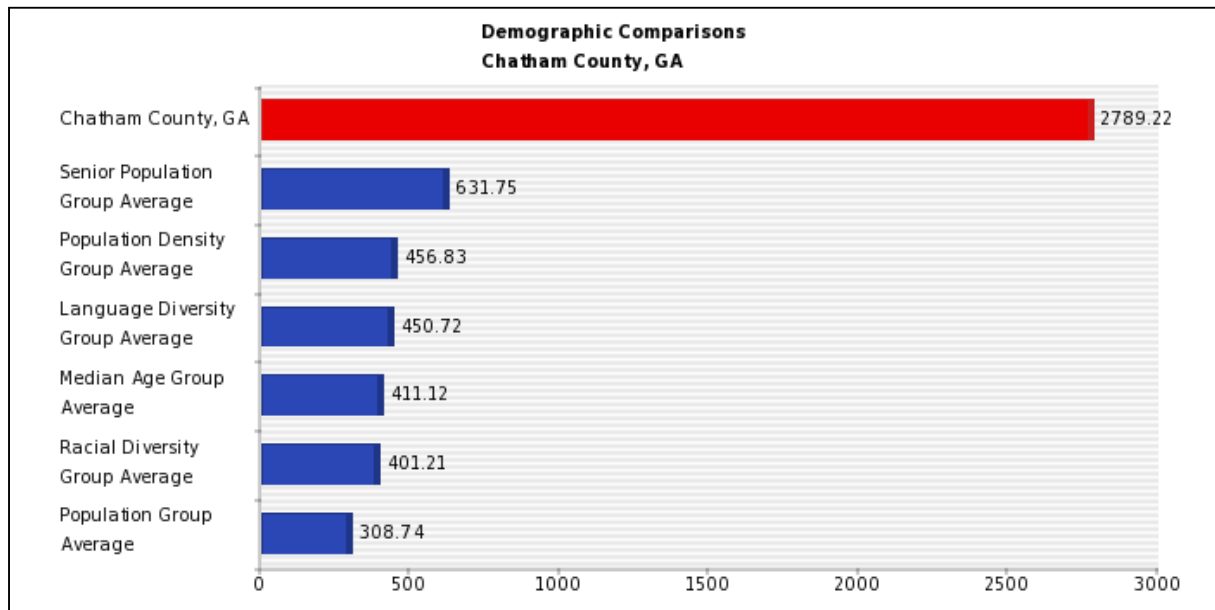


71: Visual and performing arts degrees, 2003-2009

Higher education provides many avenues for interaction with community arts and culture. Three main ways are evident: One is that the campus is an arts and culture destination for local arts audiences. Arts students in a community are especially likely to consume and participate in arts and culture activities in their own communities. A third is through the community life of the faculty, who may have studios or be part of local ensembles. All these together make campuses with arts programs centers of activity that both radiate into the community, and invite the community in. Ideally we would measure all of these multiple roles as consumers, producers and participants in arts and culture. A more compact proxy for these kinds of engagement, especially the last two, is the number of visual and performing arts graduates from colleges, universities, and arts academies and conservatories in different community. The larger this number, the more the cultural life of the community is likely to be affected by the educational program through those three channels.

This indicator measures the number of degrees in the visual and performing arts issued by degree-granting institutions in each community from 2003 to 2009 for every 100,000 county residents. This tally includes associate’s, bachelor’s, master’s, and doctoral degrees. The data come from the National Center for Education Statistics in the federal Department of Education. The Center provides zip code data which we aggregated in counties for this indicator. We scaled the number of degrees issued by local institutions to the size of the community by dividing by population and multiplying by 100,000. This provides a common scale for schools and communities of different sizes.





Methodology: Building the Local Arts Index

This section describes how the Local Arts Index was put together, including: prior helpful studies and models, using the county as unit of analysis, the partnership model for developing the project, data from partners and other sources, how counties grouped for comparison purposes, how data series were aggregated to the county level, comments on the nature of the data series, other helpful resources, and information on the authors and Americans for the Arts.

- We use the county as our unit of analysis. The 2010 Census lists 3,143 counties or equivalents in the 50 states plus the District of Columbia.
- To measure a wide range of local arts and culture activity, we gathered about 300 micro-level, specific measures, from which we produced 71 useful county-level indicators of arts and culture.
- We set each of the 71 indicators in a conceptual framework, the Community Arts Vitality Model.
- Of the 71 indicators, 51 of them are derived from national data sources (secondary data).
- The remaining 20 are data gathered by our local partners specifically for LAI (primary data).
- The secondary data sources provide information for varying numbers of counties. Typically, there is ample data available to describe urban counties, less for rural counties.
- The primary data were supplied by LAI partners for about 80 counties.
- A few of the secondary indicators cover multiple years ranging from 2003 to 2009.
- Most indicators were one-year readings for years 2009 forward.
- In addition to arts and culture indicators, we gathered data on geographic, demographic, and socioeconomic characteristics of each county.

BENCHMARKS, MODELS, AND INSPIRATION

We drew on several models. Some of our modeling concepts came from the National Arts Index reports though with important differences. While NAI was trying to measure one place across time, this first report measures multiple places for the first time. Instead of trend analysis, we prepared to look at differences between places. Some reports that influenced our thinking include studies using the Cultural Vitality Index (http://www.westaf.org/publications_and_research/cvi), County Health Rankings of the University of Wisconsin Population Health Institute (www.countyhealthrankings.org), and numerous other community indicator projects listed at www.communityindicators.net. We looked especially closely at about 20 local area studies of creative industries, creative economies, and the like, looking for practical ways to measure the arts at the local level.

"LOCAL" and "COUNTY"

This project was labeled the “LOCAL” Arts Index, and its strength is partly based on how it can measure every “locality” or place. This is an easier goal to state than to achieve. The frame of reference for what is “local” will be different for every person. Typically, people think of themselves as living in towns, cities, and regions, and would prefer to see their activities recognized at that level. But there are many thousands of local cities and towns, and data describing many of these designated municipalities is uneven and not available for every place. By contrast, dozens of data series that provide useful information about the arts is available describing American counties. These data are gathered by the federal government or national companies. So, we settled on the county as our unit of analysis. Every county in the U.S. has a unique FIPS code that is its key in a variety of databases. In some states, FIPS

codes are assigned to other jurisdictions besides counties (to cities in Virginia, to parishes in Louisiana, to the District of Columbia, to large areas in Alaska). In total, there are 3,143 counties or equivalents that have their own FIPS code.

This total of 3,143 is the largest number of counties that could be used for any analysis in this report. But in practical terms, most analyses consider a smaller set of counties. One main reason is uneven population distribution and density. Across the country, hundreds of counties are so sparsely populated that there is little systematic data collection there. There are more than 300 counties that have fewer than 5,000 residents, and more than 900 counties with fewer than 10,000. These (relatively small) populations make it hard to gather enough data with sampling procedures, and/or report data without violating privacy and confidentiality. While some government data is collected for every county, there are gaps in the data when it comes to measuring activity in the smallest places. This is not a problem unique to arts and culture reports by any means.

LOCAL ARTS INDEX DATA

The charts and figures presented in this report come from two main streams: secondary data that has already been collected, organized, and reported; and primary data gathered specifically for the LAI project by our local partners. We also gathered data on factors related to the arts, but also on context factors like population. This chart shows where different kinds of data originated:

		Data stream		
		Primary	Secondary	Calculated
Indicator Content	Arts indicators	All primary data on the arts was gathered by LAI partners	Numerous federal government and private sources	Calculated using only primary data or combining secondary and primary data
	Context indicators		All federal government sources Geographic, Demographic, and Socioeconomic	Calculated using only primary data or combining secondary and primary data

THE PARTNERSHIP MODEL AND PRIMARY DATA

An especially interesting aspect of the LAI project is the use of primary data collected by LAI partners in 129 counties around the country. As explained in the Introduction to this report, the project benefited from the support of about 100 partners around the U.S. (mostly local arts councils and agencies) that gathered information on the arts in their immediate communities. We asked them to scan at a county level, even though some had a different geographic focus in other activities. Our consultation included drafts of the workbook, feasibility tests of indicators, webinars, and convening with about 70 partners during the Americans for the Arts national conferences in Baltimore in 2010 and San Diego in 2011. After consulting with the partners during 2010, we arrived at the following 14 areas of interest in January 2011:

1. Performing arts venues
2. Local ownership of local cultural resources
3. Local literary scene
4. Arts Festivals
5. Provision of arts education
6. Performance and presentation opportunities for young artists
7. Coverage of local arts and culture in print media
8. Reputation and artistic reach
9. Tourism draw of local arts and culture
10. Nightlife and the arts
11. Tourism marketing of the arts
12. Ethnic groups in the cultural life of the community
13. Public art
14. Exhibition spaces

This list is the last distillation of a much longer set of interesting ideas that didn't meet one or another of our key criteria for including data in the LAI. Within each of these 14 areas, we asked a series of questions to derive an overall picture of local arts and culture activity in that area of interest.

Our local partners gathered data during the winter, spring and summer of 2011, using a workbook we wrote that contained a methodology for gathering and submitting the data. Many partners took on student interns, part-time staff, and active volunteers to gather the data we requested. A number of them had teams and advisory councils drawing together professionals in the arts, business and nonprofit leaders, supporters and arts philanthropists, and artists to guide their local data collection efforts. For some partners, this project was similar to other arts research projects. For others, including some in major American cities, this was a new and informative process through which they could learn about new arts activity in their community, and form alliances and relationships with other community actors.

When all of the data had been collected, we were able to harvest one or more useful specific indicators from 11 of the 14 areas of interest (all except numbers 7, 8, and 13). The remaining 11 produced a total of 21 individual indicators that appear in all four dimensions of the Community Arts Vitality Model:

- Literary events per capita
- Youth performance and participation events per capita
- Locally owned arts businesses per capita
- Performing arts venue seating per capita
- Tourism marketing of the arts (3)
- Visual arts exhibition spaces per capita
- Nightlife activity (3 specific indicators)
- Locally owned share of arts businesses
- Festival performers and audiences (2)
- K-12 arts education (3)

SECONDARY DATA

The remaining indicators came from secondary sources, meaning that they had previously been collected and aggregated by others. We obtained secondary data from more than 25 different sources. While some of these data sources are publicly available, many are proprietary and were made available to Americans for the Arts specifically for use in this project.

- Federal government (Bureau of Labor Statistics, National Endowment for the Arts, Bureau of the Census, Internal Revenue Service, National Parks Service, National Center for Education Statistics)
- Private membership organizations
 - American Association for State and Local History
 - Americans for the Arts
 - Association of American Museums
 - Chorus America
 - Educational Theatre Association
 - League of American Orchestras
 - League of Historic American Theatres
 - National Art Education Association
 - National Association for Music Education (formerly Music Educators National Conference)
 - National Dance Educators Organization
 - National Guild of Community Schools of the Arts
 - National Office for Arts Accreditation
 - Opera America
 - Theatre Communications Group
- Research institutions:
 - National Assembly of State Arts Agencies
 - National Center for Charitable Statistics at the Urban Institute
- Commercial data providers
 - Claritas-Nielsen
 - Scarborough Research
 - Dun & Bradstreet

Criteria for LAI data

As in the National Arts Index project, we used some evaluation criteria to determine whether we could use a particular data point. The relevant criteria for the Local Arts Index are:

1. The indicator has at its core a meaningful measurement of arts and culture activity
2. The data are measured at the county level
3. The data are produced annually by a reputable organization
4. The data are statistically valid, even if based on sample
5. We expect that future years of data will be available for use in the Index

6. The data are affordable within project budget constraints

COMMUNITY CONTEXT INFORMATION

Some of the data describe counties in ways that help understand the role of arts in a community in three different ways: geographic, demographic, and socioeconomic. Using data from the Bureau of the Census, including the 2010 Decennial Census and the American Community Survey 2005-2009, we built a set of descriptions for each county that would enable local readers of the Local Arts Index to compare and measure their county's particular arts attributes to other counties that are similar in geographic, demographic, and socioeconomic ways.

- Geographic groupings include the state and which of eight multi-state regions it is in.
- Groupings based on demographic factors: Population, population density, median age, senior population, racial diversity, and language diversity.
- Groupings based on socioeconomic factors: age of housing, education level, household income, and commuting.

Grouping similar counties

To facilitate comparison of any county to its peers, we grouped counties that were similar on each of the geographic, demographic, and socioeconomic variables.

- For some variables, the comparison set is already well known: states and region.
- For population, we defined ranges: 50,000, 50,000-100,000; 100,000-250,000; 250,000-500,000; 500,000-1 million; 1 million-2 million; Over 2 million.
- For the age of housing, we grouped counties together based on the decade when the median house was built, but the decile information is provided below as a convenience.
- For other variables, we defined "decile groups" as described in the "Report on Your Community" section of this report. The table below shows the upper level of each decile group for those variables, with population included for additional information (population groups in this study are as defined above). The median is thus the 50th percentile. To interpret the table: a county where the median age is 42 would fall into the eighth decile group (relatively older).

	Population, 2010	Population Density, Residents per square mile	Median Year When Housing Built	Median Age of the Population	Percent with Bachelor's Degrees
First Decile	5,194	4.2	1955	33.5	6.7%
Second Decile	9,133	12.2	1961	35.9	8.1%
Third Decile	13,788	21.8	1967	37.3	9.1%
Fourth Decile	18,781	32.3	1971	38.5	10.2%
Fifth Decile	25,857	45.2	1974	39.4	11.4%
Sixth Decile	36,659	62.5	1976	40.5	12.6%
Seventh Decile	52,364	91.5	1977	41.7	14.2%
Eighth Decile	90,157	157.1	1980	43.3	16.2%
Ninth Decile	197,445	379.2	1984	45.6	19.4%
Maximum	9,818,605	69,468.4	1998	63.6	41.9%
Average	98,233	259.3	1971	39.4	12.4%
Median	25,857	45.2	1974	39.4	11.4%
Minimum	82	-	1939	21.7	2.1%
	Percent Not Speaking English	Population Share Over 65	Median Household Income, 2009	Percent Commuting Out of the County to Work	Percent Non-White
First Decile	1.7	10.4	\$ 31,490	10.3	2.4
Second Decile	2.4	11.9	\$ 34,641	16.2	3.4
Third Decile	3.1	13.1	\$ 37,325	21.9	4.9
Fourth Decile	3.8	14.0	\$ 39,393	27.7	6.8
Fifth Decile	4.7	14.9	\$ 41,670	33.1	9.7
Sixth Decile	6.1	15.8	\$ 43,870	38.2	13.5
Seventh Decile	8.1	16.9	\$ 46,457	44.4	19.5
Eighth Decile	11.9	18.4	\$ 50,633	50.6	27.6
Ninth Decile	21.5	20.8	\$ 57,000	58.6	39.1
Maximum	96.0	46.2	\$ 113,313	92.2	94.2
Average	8.9	15.3	\$ 43,462	33.8	16.1
Median	4.7	14.9	\$ 41,670	33.1	9.7
Minimum	0	0	\$ 18,869	0.2	0

Aggregating Zip-coded data into counties

Counties are identified by their FIPS codes are issued by the National Institute of Standards and Technology (NIST) to ensure uniform identification of geographic entities through all federal government agencies. The entities covered include: states and statistically equivalent entities, counties and statistically equivalent entities, named populated and related location entities (such as, places and county subdivisions), and American Indian and Alaska Native areas.

Many secondary data sources have provided their data based on FIPS codes. Others were provided based on zip codes. We used a commercial product that associates each zip code with one county. This technique, while not uncommon in national studies that use zip code data, is imperfect because not all zip codes are confined to one county. Estimates of errors range from 10 to 15 percent. We accepted the risk of this range of errors because of the vast amount of data that became available from membership and other organizations that were willing to share information with us (and you) for this project.

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- Diane Ehrich, Ginny Cohen, Barbara Kushner

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Randy Cohen is Vice President of Research and Policy at Americans for the Arts, the nation's leading advocacy organization for the arts. A member of the staff since 1991, Randy is among the most noted experts in the field of arts funding, research, policy, and using the arts to address community development issues. He published the two premier economic studies of the arts industry—Arts & Economic Prosperity, the national impact study of nonprofit arts organizations and their audiences; and Creative Industries, a statistical mapping of the nation's 680,000 arts establishments and their employees. Randy led the development of the Americans for the Arts National Arts Policy Roundtable, a major annual initiative launched in 2006 in partnership with Robert Redford and the Sundance Preserve that convenes national leaders who focus on issues critical to the advancement of American culture. He is a sought after speaker who has given speeches in 48 states, and regularly appears in the news media—including The Wall Street Journal, The New York Times, and on CNN, CNBC, and NPR.

Martin Cohen is a principal in The Cultural Planning Group (www.culturalplanning.com), and is based in the greater Philadelphia, PA region. CPG is a consulting firm focused on the arts and culture sector that works with leading government arts agencies, philanthropic foundations, and arts and cultural organizations to strengthen them, their communities and the economy. He has been working with Americans for the Arts in the capacity of Project Manager for the Local Arts Index since early in 2010. Martin has been in arts administration for nearly 30 years having served as Director of the Philadelphia Cultural Management Initiative, a program of the Pew Center for Arts & Heritage; Executive Director of Dance/USA, the Kansas City Ballet and the Washington Ballet. Martin holds a B.S. degree in Arts Administration from Ohio University and certificates in mediation from CDR Associates of Boulder, CO and in executive coaching from the Wharton School Executive Education Program.

Roland J. Kushner, Ph.D., is assistant professor of business at Muhlenberg College in Allentown, PA, where he teaches courses in management, strategy, arts administration, and nonprofit management. He has a B.A. in history from Carleton University in Ottawa, Canada, and MBA and Ph.D. degrees from Lehigh University in Bethlehem, PA. He has conducted culture sector research projects for Americans for the Arts, Chorus America, Urban Institute, RAND, C. F. Martin & Company, and OPERA America, and provided management advisory services to many national and community organizations in the arts and other sectors. He wrote the instructor's manual to Arthur C. Brooks' "Social Entrepreneurship. A Modern Approach to Social Value Creation" (Pearson, 2009). His work has been published in *Nonprofit Management & Leadership*, *Journal of Cultural Economics*, *International Journal of Arts Management*, *Journal of Arts Management, Law, & Society*, and *Nonprofit & Voluntary Sector Quarterly*. A native of Ottawa, Canada, he has lived in Bethlehem, PA since 1980.

Appendices

Appendix 1: NTEE Classification Groupings

NTEE Code	Type of Nonprofit Organization
A01	Alliance/Advocacy Organizations
A02	Management & Technical Assistance
A03	Professional Societies & Associations
A05	Research Institutes and/or Public Policy Analysis
A11	Single Organization Support
A12	Fundraising and/or Fund Distribution
A19	Nonmonetary Support Not Elsewhere Classified
A20	Arts, Cultural Organizations - Multipurpose
A23	Cultural/Ethnic Awareness
A25	Arts Education/Schools
A26	Arts Council/Agency
A30	Media, Communications Organizations
A31	Film, Video
A32	Television
A33	Printing, Publishing
A34	Radio
A40	Visual Arts Organizations
A50	Museums & Museum Activities
A51	Art Museums
A52	Children's Museums
A54	History Museums
A56	Natural History, Natural Science Museums
A57	Science & Technology Museum
A60	Performing Arts
A61	Performing Arts Centers
A62	Dance
A63	Ballet
A65	Theater
A68	Music
A69	Symphony Orchestras
A6A	Opera
A6B	Singing Choral

A6C	Music Groups, Bands, Ensembles
A6E	Performing Arts Schools
A70	Humanities Organizations
A80	Historical Societies and Related Activities
A84	Commemorative Events
A90	Arts Service Activities/ Organizations
A99	Other Art, Culture, Humanities Organizations/Services Not Elsewhere Classified
B70	Libraries
C41	Botanical gardens and arboreta
D50	Zoos and aquariums
N52	County/Street/Civic/Multi-Arts Fairs and Festivals

Appendix 2: NAICS Codes

NAICS code	Description
334612	Prerecorded Compact Disc (except Software), Tape, and Record Reproducing
339911	Jewelry (except Costume) Manufacturing
339942	Lead Pencil and Art Good Manufacturing
339992	Musical Instrument Manufacturing
423410	Photographic Equipment and Supplies Merchant Wholesalers
443130	Camera and Photographic Supplies Stores
451140	Musical Instrument and Supplies Stores
451211	Book Stores
451220	Prerecorded Tape, Compact Disc, and Record Stores
453920	Art Dealers
511130	Book Publishers
512110	Motion Picture and Video Production
512120	Motion Picture and Video Distribution
512131	Motion Picture Theaters (except Drive-Ins)
512132	Drive-In Motion Picture Theaters
512191	Teleproduction and Other Postproduction Services
512199	Other Motion Picture and Video Industries
512210	Record Production
512220	Integrated Record Production/Distribution

512230	Music Publishers
512240	Sound Recording Studios
512290	Other Sound Recording Industries
515111	Radio Networks
515112	Radio Stations
515120	Television Broadcasting
519120	Libraries and Archives
532230	Video Tape and Disc Rental
541310	Architectural Services
541410	Interior Design Services
541430	Graphic Design Services
541490	Other Specialized Design Services
541810	Advertising Agencies
541921	Photography Studios, Portrait
541922	Commercial Photography
611610	Fine Arts Schools
711110	Theater Companies and Dinner Theaters
711120	Dance Companies
711130	Musical Groups and Artists
711190	Other Performing Arts Companies
711510	Independent Artists, Writers, and Performers
712110	Museums
712120	Historical Sites
712130	Zoos and Botanical Gardens

Appendix 3: Local Arts Index Partner Communities and Partner Agencies

We would like to thank the following partners who have participated in the pilot of the Local Arts Index. They have provided their insight and thoughts into development of the LAI and have been instrumental in gathering primary data in their communities.

Anchorage Opera, Anchorage, AK

Tucson Pima Arts Council, Tucson, AZ

Sacramento Metropolitan Arts Commission, Sacramento, CA

City of San Diego Commission for Arts and Culture, San Diego, CA

Arts Council of Silicone Valley, San Jose, CA

Community Development Department - City of Ventura, Ventura, CA

Pikes Peak Area Arts Council, Colorado Springs, CO

Colorado Business Committee for the Arts, Denver, CO

Parker Arts, Culture and Events Center, Parker, CO

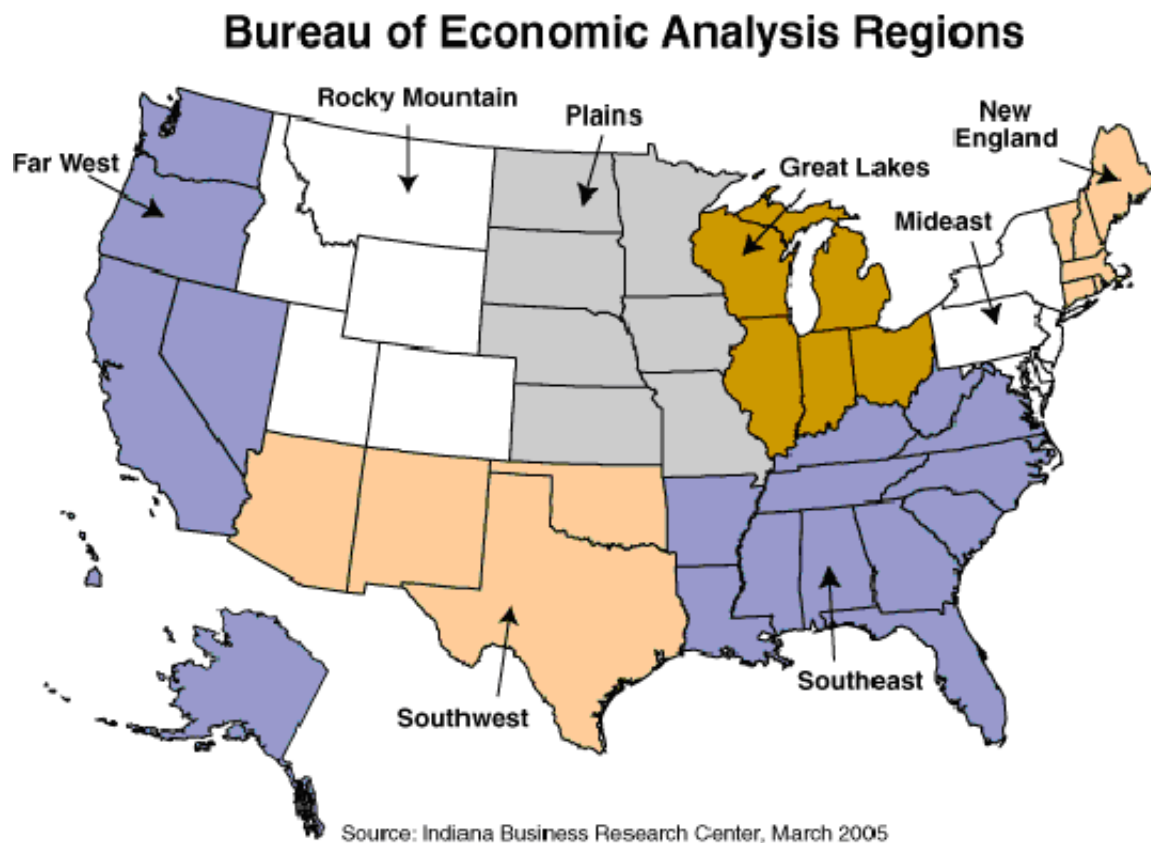
Cultural Services Department, Loveland, CO

Art on the Corner, Downtown Partnership, Grand Junction, CO
Wildethyme Art, Monte Vista, CO
Greater Hartford Arts Council, Inc., Hartford, CT
Arts Council of Greater New Haven, New Haven, CT
Cultural Alliance of Greater Washington, Washington, DC
Gainesville Association for the Creative Arts, Gainesville, FL
Broward County Cultural Division, Ft. Lauderdale, FL
Hernando County Fine Arts Council, Brooksville, FL
City of Tampa, Tampa, FL
United Arts of Central Florida, Orlando, FL
Miami-Dade County Department of Cultural Affairs, Miami, FL
Palm Beach County Cultural Council, Palm Beach, FL
Cultural Arts Association of Walton County, Inc., Santa Rosa, FL
City of Savannah Department of Cultural Affairs, Savannah, GA
Cultural Arts Council of Douglasville/Douglas County, Douglasville, GA
City of Atlanta Office of Cultural Affairs, Atlanta, GA
East Hawai`i Cultural Council, Hilo, HI
City of Dubuque, Iowa, Dubuque, IA
City of Boise, Department of Arts & History, Boise, ID
Arts Alliance Illinois, Chicago, IL
Rockford Area Arts Council, Rockford, IL
Arts United of Greater Fort Wayne, Fort Wayne, IN
Columbus Area Arts Council, Columbus, IN
Arts Place, Inc., Portland, IN
Arts Council of Indianapolis, Indianapolis, IN
Tippecanoe Arts Federation, Lafayette, IN
Arts Council of Johnson County, Lenexa, KS
Manhattan Arts Center, Manhattan, KS
City of Wichita Arts and Cultural Services, Wichita, KS
Arts Council of New Orleans, New Orleans, LA
City of Slidell Department of Cultural & Public Affairs, Slidell, LA
Baltimore Office of Promotion and The Arts, Baltimore, MD
Frederick Arts Council, Frederick, MD
Arts and Humanities Council of Montgomery County, Silver Spring, MD
Prince George's Arts Council, Hyattsville, MD
Tibbits Opera Foundation & Arts Council, Inc., Coldwater, MI
The Art Center aka Anton Art Center, Mount Clemens, MI
Farmington Hills Cultural Arts Division, Farmington Hills, MI
Lexington Arts Council, Inc., Lexington, MI
Cultural Alliance of Southeast Michigan, Detroit, MI
Metropolitan Regional Arts Council, St. Paul, MN
United Arts of Central Minnesota, St. Cloud, MN
Allied Arts Council of St. Joseph, Inc., St. Joseph, MO
Springfield Regional Arts Council, Springfield, MO
Arts Council of Metropolitan Kansas City, Kansas City, MO
St. Louis Regional Arts Commission, St. Louis, MO

Arts Council of Big Sky, Big Sky, MT
Missoula Cultural Council, Missoula, MT
Durham Arts Council, Durham, NC
Arts & Science Council of Charlotte-Mecklenburg Inc., Charlotte, NC
City of Raleigh Arts Commission, Raleigh, NC
United Arts Council of Raleigh and Wake County, Raleigh, NC
Arts Alliance of Northern New Hampshire, Wonalancet, NH
Montclair Arts Council, Montclair, NJ
Monmouth County Arts Council, Red Bank, NJ
Creative Albuquerque, Albuquerque, NM
CNYCAC, dba Stanley Center for the Arts, Utica, NY
Community Arts Partnership of Tompkins County, Ithaca, NY
Arts Westchester, White Plains, NY
Arts Wave, Cincinnati, OH
Arts Commission of Greater Toledo, Toledo, OH
Portsmouth Area Arts Council, Portsmouth, OH
The Arts and Humanities Council of Tulsa, Tulsa, OK
Clackamas County Arts Alliance, Oregon City, OR
Regional Arts & Culture Council, Portland, OR
Greater Pittsburgh Arts Council, Pittsburgh, PA
Jump Street, Harrisburg, PA
ArtsErie, Erie, PA
Lehigh Valley Arts Council, Allentown, PA
City of Philadelphia - Office of Arts, Culture and the Creative Economy, Philadelphia, PA
The Cultural Alliance, York, PA
City of Providence, Dept. of Art, Culture + Tourism, Providence, RI
The Charleston Regional Alliance for the Arts, Charleston, SC
Cultural Council of Richland and Lexington counties, Columbia, SC
The Arts Partnership of Greater Spartanburg, Spartanburg, SC
Arts Council of York County, Rock Hill, SC
Arts & Business Council of Greater Nashville, Nashville, TN
Allied Arts of Greater Chattanooga, Chattanooga, TN
ArtsMemphis, Memphis, TN
Cultural Arts Division - City of Kingsport, Kingsport, TN
City of Dallas Office of Cultural Affairs, Dallas, TX
Greater Denton Arts Council, Denton, TX
Museums and Cultural Affairs Department (MCAD), El Paso, TX
Houston Arts Alliance, Houston, TX
Arts Council of Fort Worth & Tarrant County, Fort Worth, TX
City of Austin Cultural Arts Division, Austin, TX
Salt Lake City Arts Council, Salt Lake City, UT
Alexandria Office of the Arts, Alexandria, VA
Arlington Cultural Affairs, Arlington, VA
Fairfax Arts Council, Fairfax, VA
The Cultural Arts Center at Glen Allen, Glen Allen, VA
Cultural Alliance of Greater Hampton Roads, Norfolk, VA

Seattle Office of Arts & Cultural Affairs, Seattle, WA
Spokane Arts Commission (City of Spokane), Spokane, WA

Appendix 4: BEA Regional Map



About Americans For The Arts

Americans for the Arts' mission is to serve, advance, and lead the network of organizations and individuals who cultivate, promote, sustain, and support the arts in America. Founded in 1960, Americans for the Arts is the nation's leading nonprofit organization for advancing the arts and arts education. From offices in Washington, DC and New York City, we provide a rich array of programs that meet the needs of over 150,000 members and stakeholders. We are dedicated to representing and serving local communities and to creating opportunities for every American to participate in and appreciate all forms of the arts. We work hard to realize a vision for the arts and arts education. That vision is informed by our belief in the following core values:

- The arts are fundamental to humanity and have the power to transform lives.
- Arts education develops well-rounded children and citizens.
- Artistic expression connects people from around the globe.
- The arts, broadly defined, are essential to a thriving community, creating a sense of place and fueling social and economic growth.
- In order to thrive, the arts in America—and broad access to them—need an investment of a mix of

public, private and consumer resources.

POLICY & ADVOCACY

We provide the tools necessary to empower people to make a difference in their communities. As the nation's leading advocate for the arts and arts education, we work to secure increased resources for the arts and arts education at the local, state, and federal level to influence public and private policy.

RESEARCH & INFORMATION

We champion a research-based understanding to how the arts are being used to address social, educational, and economic development issues in communities across the country.

PROFESSIONAL DEVELOPMENT

We create opportunities for experienced and emerging arts leaders to learn, dialogue, and network with colleagues throughout the year.

RECOGNITION AND VISIBILITY

It takes a clear and persistent message to raise public awareness of the value of the arts. Through our national network and array of public and private sector partners, Americans for the Arts works to shine a spotlight on the contributions of the arts and arts education.

For more information about Americans for the Arts, please visit www.AmericansForTheArts.org.

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